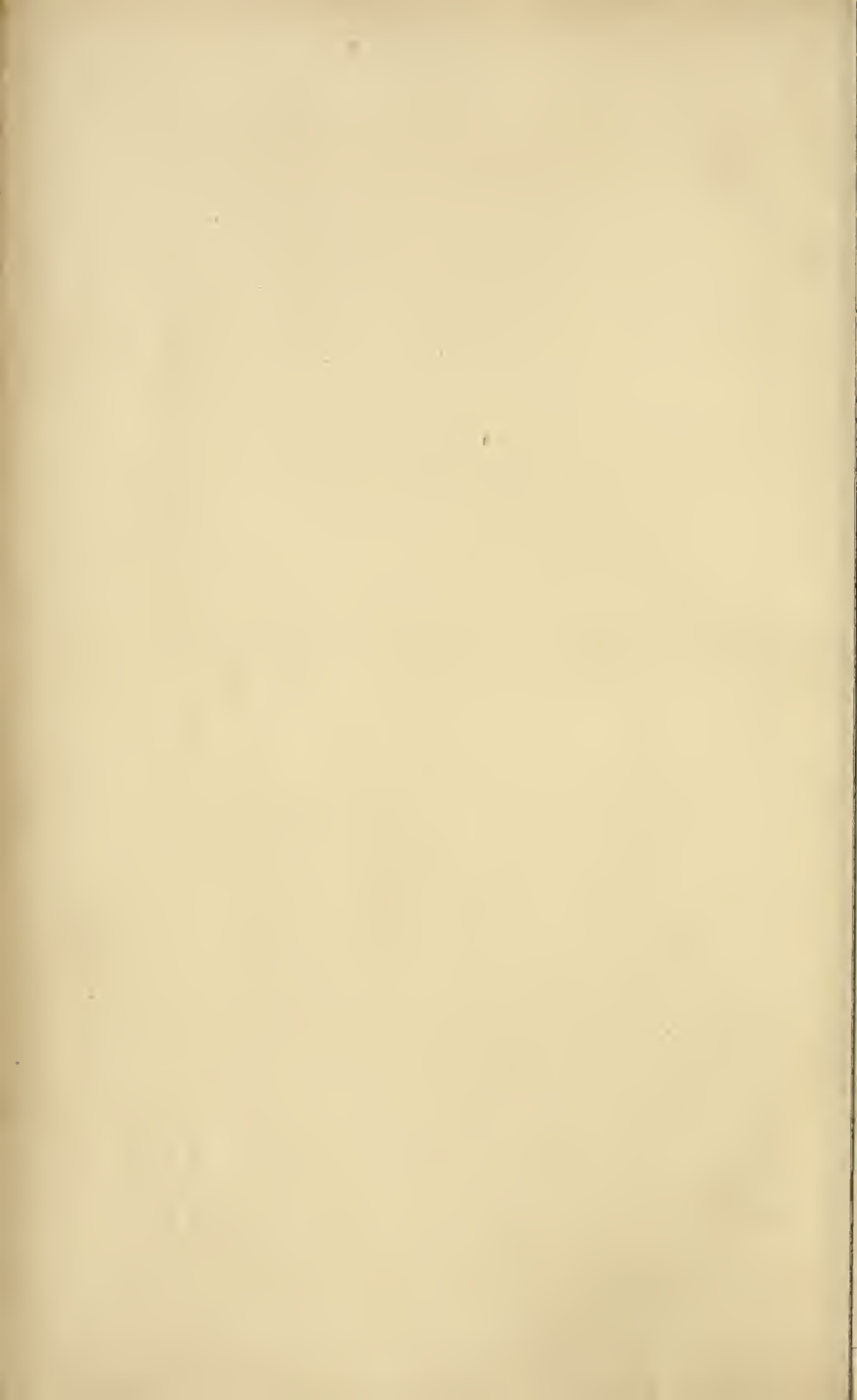


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X

ORPHEUS CALEDONIUS:  
OR, A  
COLLECTION  
OF  
SCOTS SONGS.

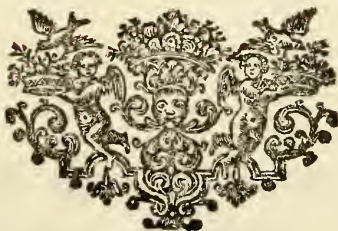
Set to Musick

B. Y

W. THOMSON.

VOL. II.

THE SECOND EDITION.



LONDON:

Printed for the AUTHOR, at his House in  
*Leicester-Fields.*

M.DCC.XXXIII.

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CITY OF LONDON  
1209







TO  
HER GRACE THE  
*Dutcheſs of Hamilton.*

M A D A M,

THE first Volume of these  
Songs having appear'd  
under the Protection of her  
Majesty ; where cou'd I hope

A 2

to

## DEDICATION.

to find a proper Patroness for the second, but in the Dutcheſs of *Hamilton*?

Tho' being allow'd the Honour of ſheltring them under your Grace's Name, is rather making a Demand for new Favours, than gratefully acknowledging numberleſs Obligations paſt ; yet I had no other way left, to declare publickly how much I am,

M A D A M,

Your Grace's moſt Devoted

and moſt Obliged

Humble Servant,

*William Thomſon.*

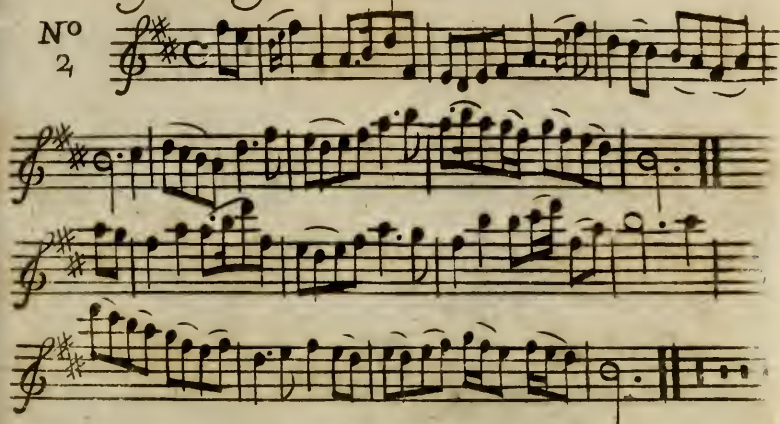


For the German Flute

My Deary if thou Die

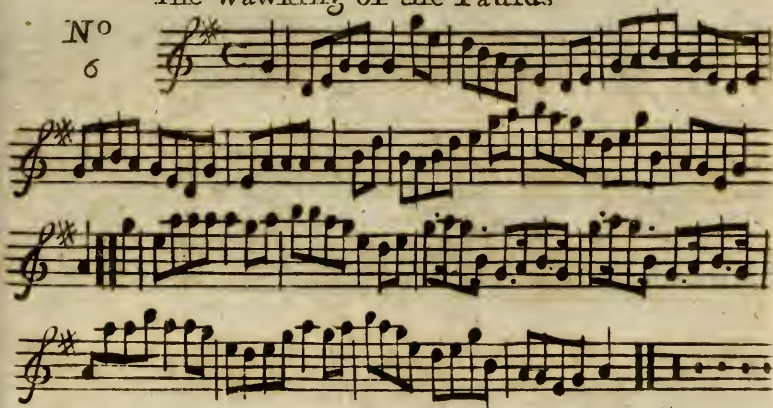
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2



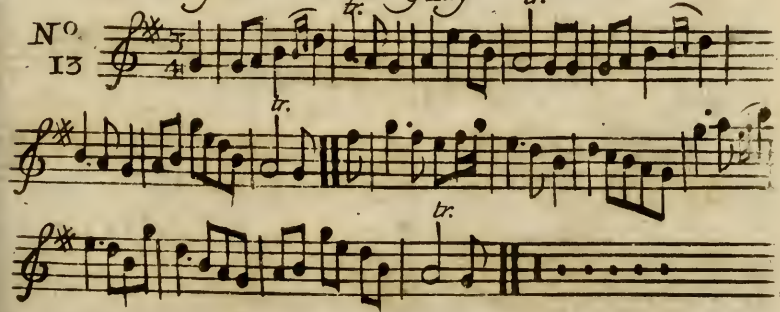
The wawking of the Faulds

N<sup>o</sup>  
6

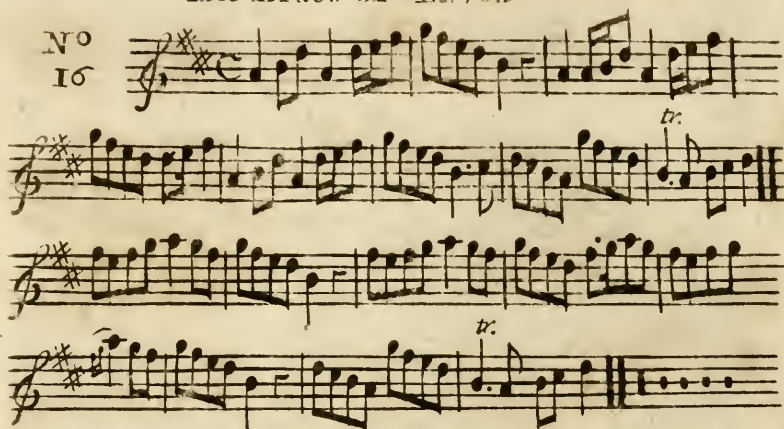


One day I heard *Mary* say *tr.*

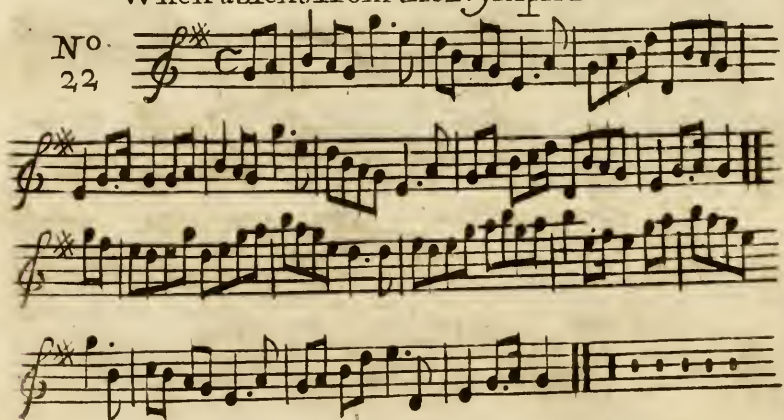
N<sup>o</sup>  
13



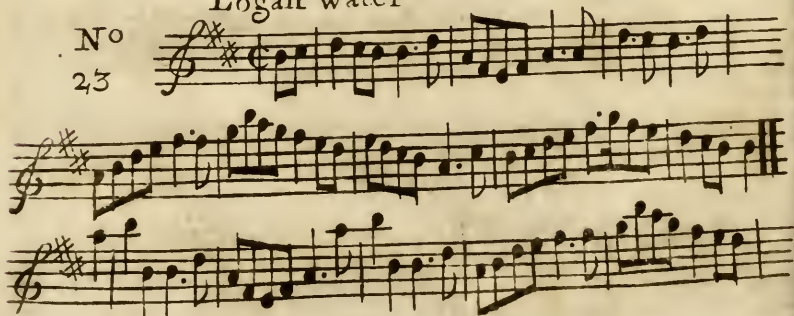
## The Bracs of Yarrow

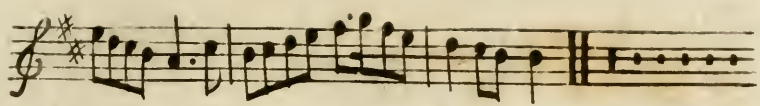
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16

## When absent from the Nymph I Love

No.  
24

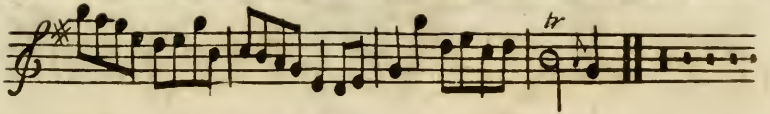
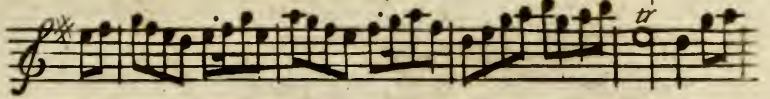
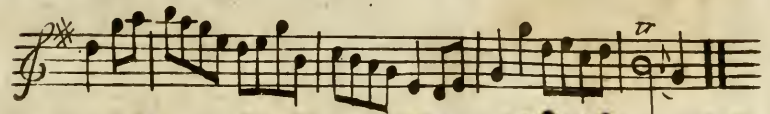
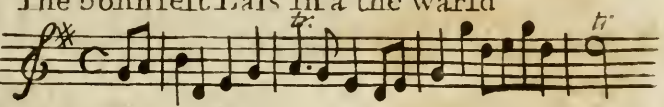
## Logan water

No  
23



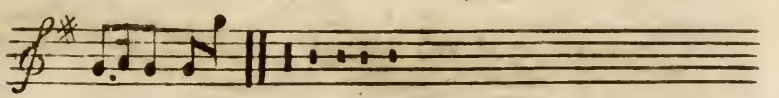
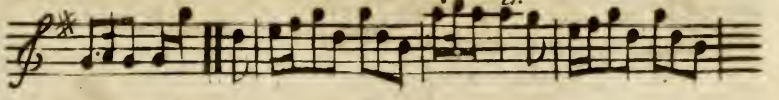
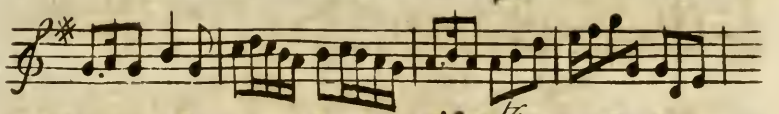
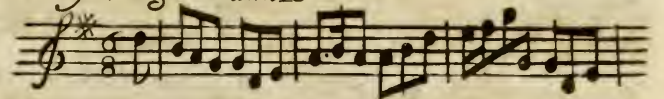
The bonniest Lass in a the world

No  
24



My Soger Laddie

No  
27

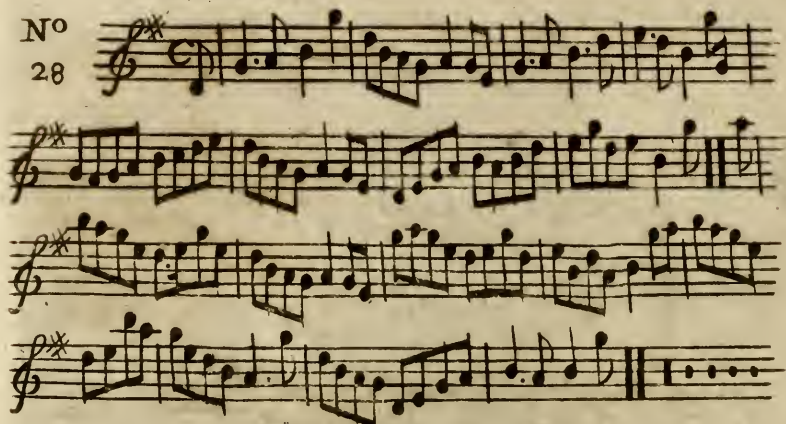




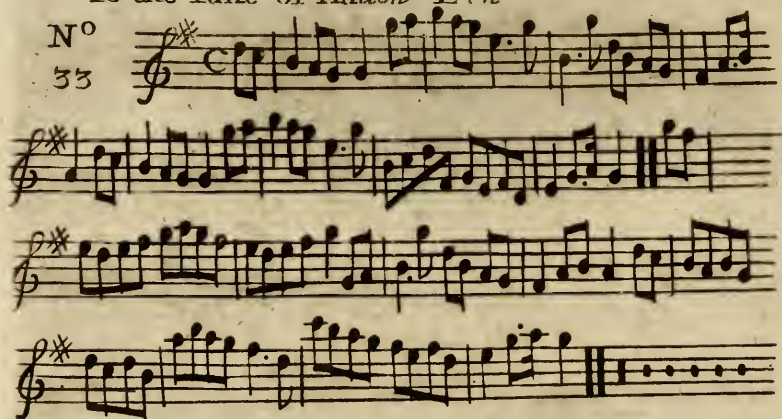
## Allan water

N<sup>o</sup>

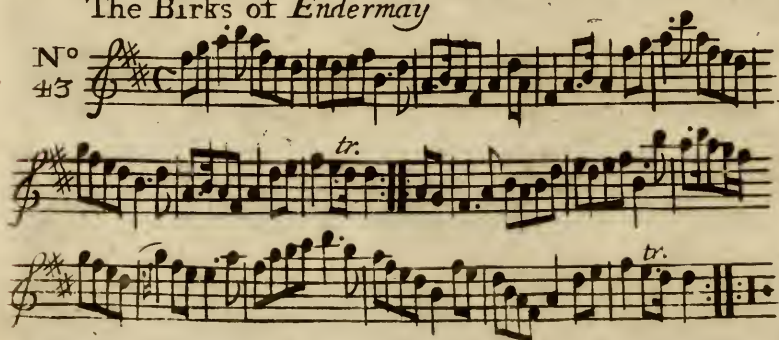
28

To the Tune of *Hallow E'en*N<sup>o</sup>

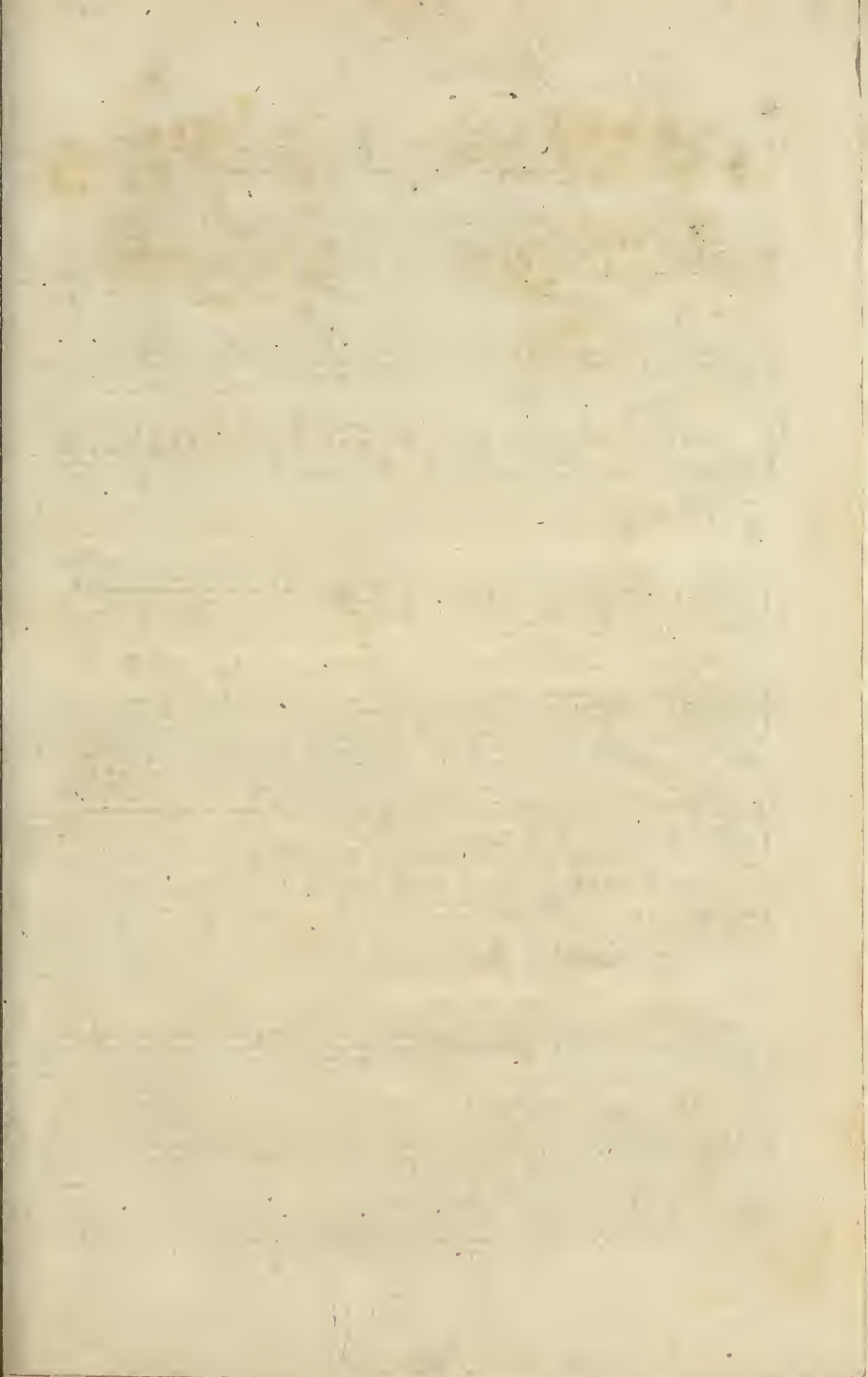
33

The Birks of *Endermay*N<sup>o</sup>

43







# Cromlet's <sup>I</sup> Lilt

*Slow*

Since all thy Vows, false Maid, are blown to

Air, and my poor Heart betray'd to sad des-

-pair: In-to some wilder ness, my grief I

will exprefs, and thy hard hearted = ness,

O cruel Fair.



# ORPHEUS CALEDONIUS.

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## VOL. II.

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### I.

#### Cromlet's *Lilt.*

**S**INCE all thy Vows, false Maid,  
Arc blown to Air,  
And my poor Heart betray'd  
To sad Despair,  
Into some Wilderness,  
My Grief I will express,  
And thy Hard-heartedness,  
O cruel Fair.

Have I not graven our Loves  
On every Tree :  
In yonder spreading Groves,  
Tho' false thou be :  
Was not a solemn Oath  
Plighted betwixt us both,  
Thou thy Faith, I my Troth,  
Constant to be ?

Some gloomy Place I'll find,  
Some doleful Shade,  
Where neither Sun nor Wind  
E'er Entrance had :  
Into that hollow Cave,  
There will I sigh and rave,  
Because thou do'st behave  
So faithlessly.

Wild Fruit shall be my Meat,  
I'll drink the Spring,  
Cold Earth shall be my Seat :  
For covering  
I'll have the starry Sky  
My Head to canopy,  
Until my Soul on high  
Shall spread its Wing.



I'll have no funeral Fire,  
Nor Tears for me:  
No Grave do I desire,  
Nor Obsequies:  
The courteous *Red-Breast* he,  
With Leaves will cover me,  
And sing my Elegy,  
With doleful Voice.

And when a Ghost I am,  
I'll visit thee :  
O thou deceitful Dame,  
Whose Cruelty  
Has kill'd the kindest Heart,  
That e'er felt *Cupid's* Dart,  
And never can desert  
From loving thee.





## II.

*My Deary, if thou die.*

**L**OVE never more shall give me pain,  
 My Fancy's fix'd on thee ;  
 Nor ever Maid my Heart shall gain,  
     My *Peggy*, if thou die.  
 Thy Beauties did such Pleasure give,  
     Thy Love's so true to me :  
 Without thee I shall never live,  
     My Deary, if thou die.

If Fate shall tear thee from my Breast,  
     How shall I lonely stray ?  
 In dreary Dreams the Night I'll waste,  
     In Sighs the silent Day.  
 I ne'er can so much Virtue find,  
     Nor such Perfection see:  
 Then I'll renounce all Woman-kind,  
     My *Peggy*, after thee.

No new-blown Beauty fires my Heart  
     With *Cupid's* raving Rage,

But

*My Deary if thou Die*

Love never more shall give me pain, my

fancy's fix'd on thee, No re-ver maid my

heart shall gain, my Peg-gy, if thou Die. Thy

Beauties did such Pleasure give, thy Love's so

true to me: without thee I shall never Live, my

Peggy, if thou Die.

Handwritten musical notation on a five-line staff, including notes and rests, with some illegible text above.

Handwritten musical notation on a five-line staff, including notes and rests, with some illegible text above.

Handwritten musical notation on a five-line staff, including notes and rests, with some illegible text above.

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Handwritten musical notation on a five-line staff, including notes and rests, with some illegible text above.



But thine which can such Sweets impart,  
Must all the World engage.  
'Twas ~~this~~, that like the Morning Sun,  
Gave Joy and Life to me ;  
And when it's destin'd Day is done,  
With *Peggy* let me die.

Ye Powers that smile on virtuous Love,  
And in such Pleasure share ;  
You who it's faithful Flames approve,  
With pity view the Fair.  
Restore my *Peggy's* wonted Charms,  
Those Charms so dear to me ;  
Oh! never rob them from these Arms :  
I'm lost, if *Peggy* die.





## III.

*Sae Merry as we have been.*

NOW *Phæbus* advances on high,  
 Nae Footsteps of Winter are seen;  
 The Birds carrol sweet in the Sky,  
 And Lambkins dance Reels on the Green.  
 Thro' Plantings, by Burnies sae clear,  
 We wander for Pleasure and Health,  
 Where Buddings and Blossoms appear,  
 Giving Prospects of Joy and Wealth.

View ilka gay Scene all around,  
 That are, and that promise to be ;  
 Yet in them a' nathing is found,  
 Sae perfect *Eliza* as thee :  
 Thy Een the clear Fountains excel,  
 Thy Locks they out-rival the Grove ;  
 When Zephyrs those pleasingly swell,  
 Ilk Wave makes a Captive to Love.

The Rosés and Lillies combin'd,  
 And Flowers of maist delicate Huc,

By

*Sae merry as we have been*

Now Phebus advances on high, nae Footsteps of

winter are seen; the Birds carrol sweet in the

sky, and Lambkins dance Reels on the Green.

Thro' Plantings by Burnies fae clear we wander for

Pleasure and Health, where Buddings and Blossoms ap

pear, giving Prospects of Joy and wealth.





By thy Check and dear Breasts are out-shin'd,  
 Their Tinctures are naithing sae true.  
 What can we compare with thy Voice?  
 And what with thy Humour sae sweet?  
 Nae Music can bless with sic Joys;  
 Sure Angels are just sae complete.

Fair Blossom of ilka Delight,  
 Whose Beauties ten thousand out-shine;  
 Thy Sweets shall be lasting and bright,  
 Being mixt with sae many divine.  
 Ye Powers, who have given sic Charms  
 To *Eliza*, 'your Image below,  
 O save her frae all human Harms!  
 And make her Hours happily flow.





## IV.

*The Bonny Earl of Murray.*

YE *Highlands* and ye *Lawlands*,  
 Oh! where ha'e ye been:  
 They ha'e slain the Earl of *Murray*,  
 And they laid him on the Green.

Now wae be to thee *Huntly*,  
 And wherefore did ye sae;  
 I bad you bring him wi' you,  
 But forbad you him to slae.

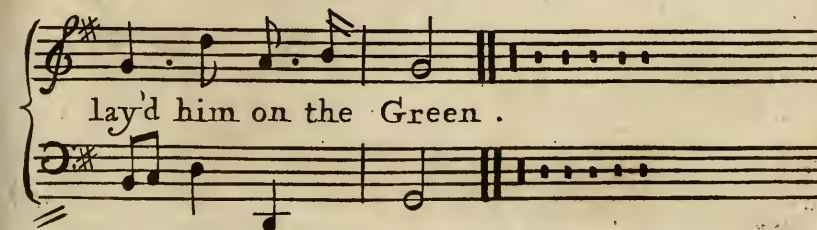
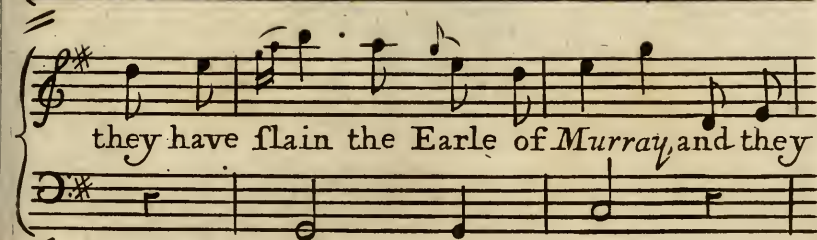
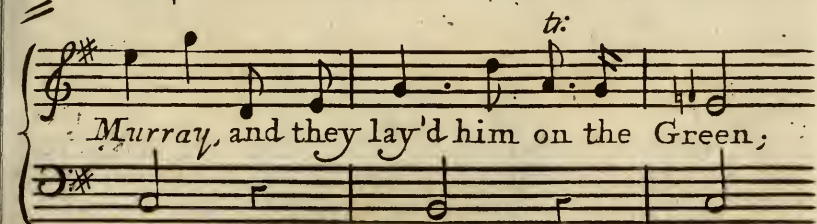
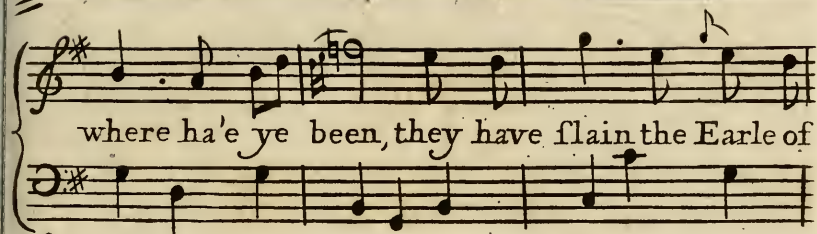
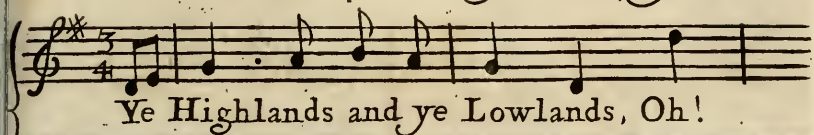
He was a braw Gallant,  
 And he rid at the Ring;  
 And the bonny Earl of *Murray*,  
 Oh! he might have been a King.

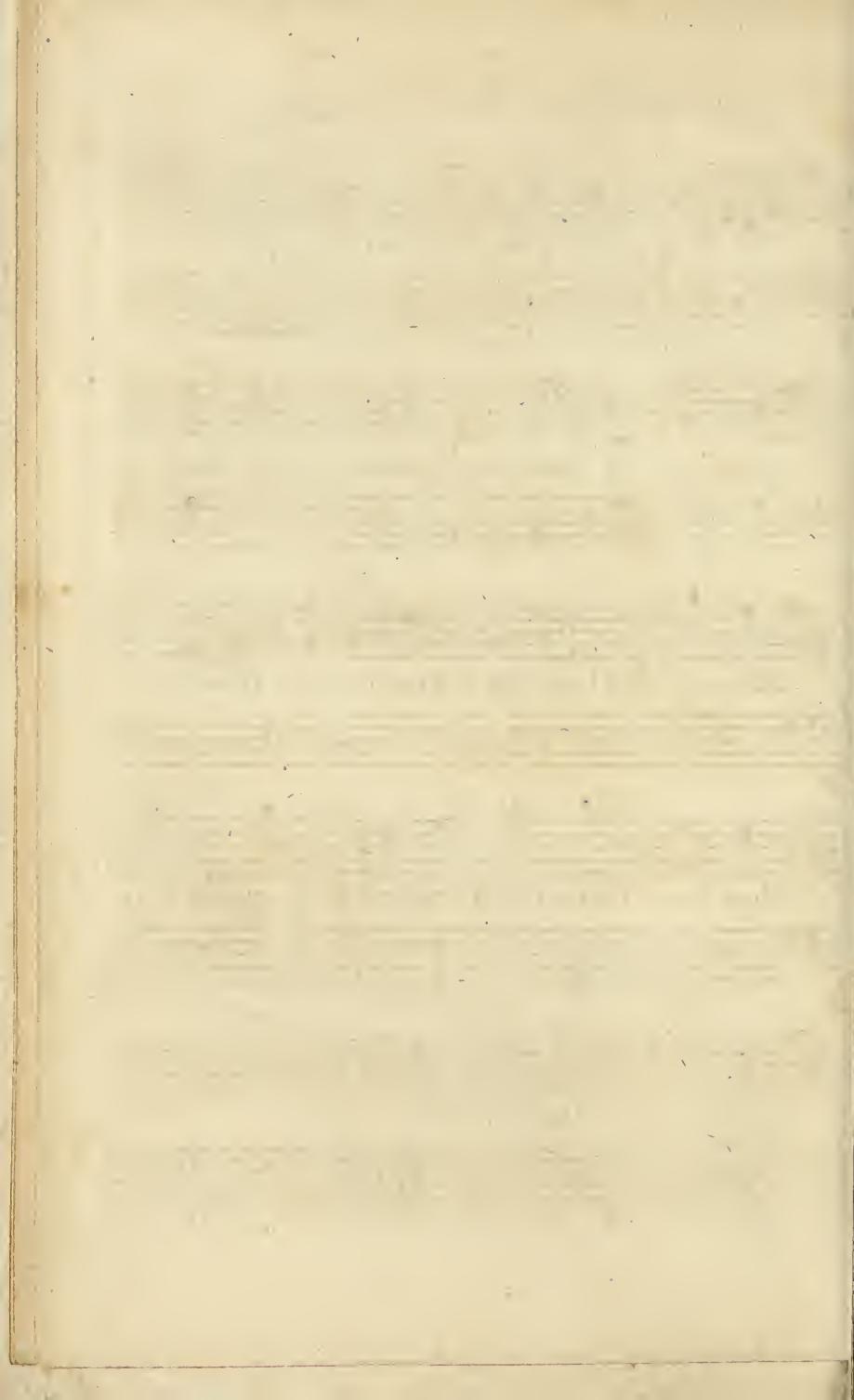
He was a braw Gallant,  
 And he play'd at the Ba',  
 And the bonny Earl of *Murray*,  
 Was the Flower amang them a'.

He was a braw Gallant,  
 And he play'd at the Glove,

And

4  
*The Bonny Earle of Murray*







And the bonny Earl of *Murray*,  
Oh! he was the Queen's Love.

Oh! lang will his Lady,  
Look o'er the Castle-*Down*,  
E'er she see the Earl of *Murray*,  
Come sounding through the Town.





## V.

*The Widow.*

**T**HE Widow can bake, and the Widow can  
 brew,  
 The Widow can shape, and the Widow can sew,  
 And mony braw things the Widow can do ;  
 Then have at the Widow, my Laddie.  
 With Courage attack her, baith early and late,  
 To kiss her and clap her ye mauna be blate ;  
 Speak well, and do better, for that's the best Gate  
 To win a young Widow, my Laddie.

The Widow she's youthfu', and never a Hair  
 The war of the Wearing, and has a good Skair  
 Of every thing lovely ; she's witty and fair,  
 And has a rich Jointure, my Laddie.  
 What cou'd ye wish better your Pleasure to crown,  
 Than a Widow, the bonniest Toast in the Town,  
 With naithing, but draw in your Stool and sit down,  
 And sport with the Widow, my Laddie ?

Then till'er and kill'er with Courtesie dead,  
 Tho' stark Love and Kindness be all ye can plead ;  
 Be

# The Widow<sup>5</sup>

tr.

The Widow can bake, the widow can brew, the widow can

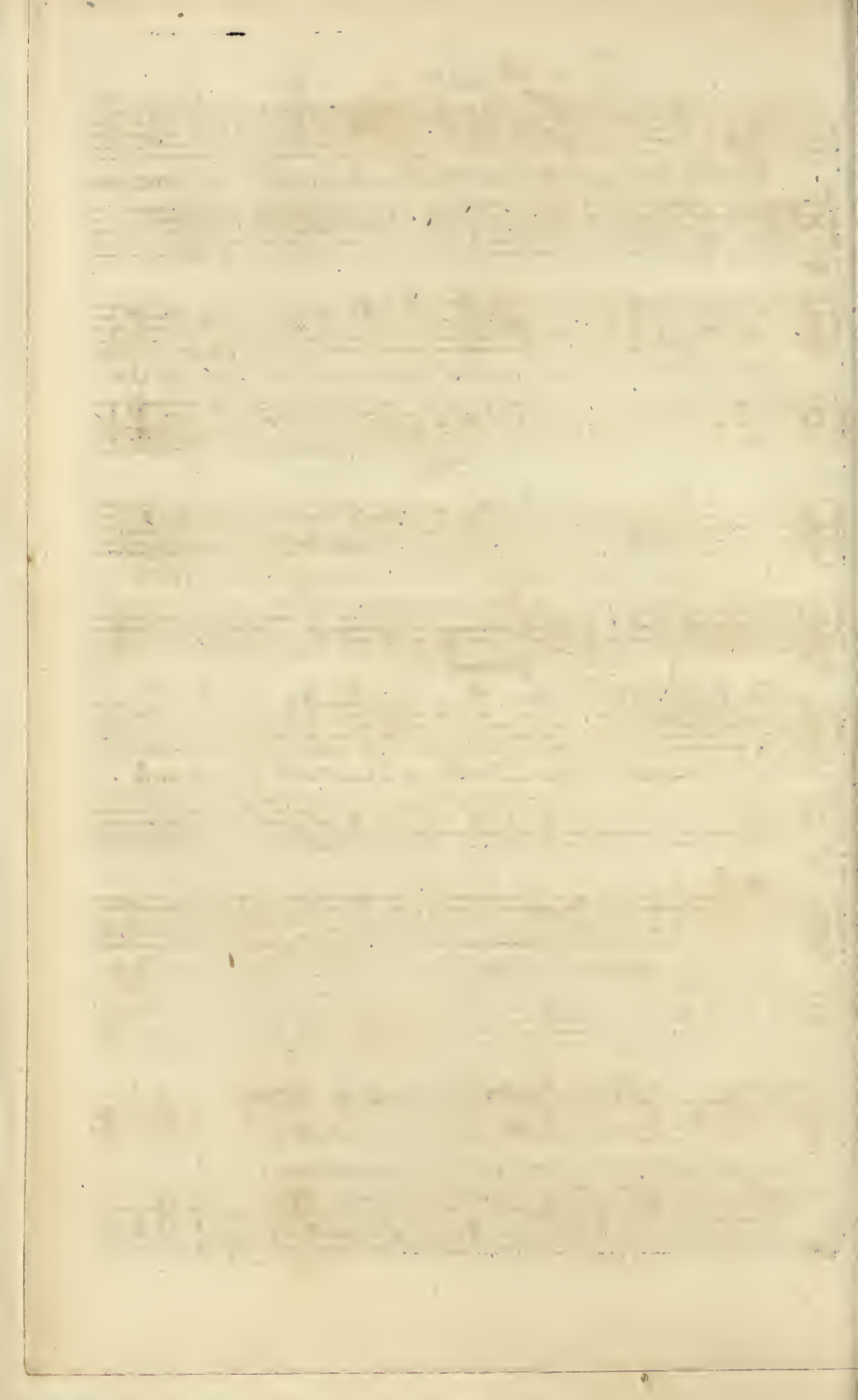
shape, and the widow can sew, and mony braw things the

widow can doe, then wap at the widow my Ladie. With

Courage attack her baith early and late, to Kifs her and

clapherye mauna be blate, speak well and doe better for

that is the Gate, to win a young widow my Ladie.





Be heartsome and airy, and hope to succeed,  
With a bonny gay Widow, my Laddie.  
Strike Iron while 'tis het, if ye'd have it to wald,  
For Fortune ay favours the active and bauld ;  
But ruins the Woer that's thowless and cauld,  
Unfit for the Widow, my Laddie.





## VI.

*The Wawking of the Faulds.*

MY *Peggy* is a young thing,  
 Just entered in her Teens,  
 Fair as the Day, and sweet as *May*,  
 Fair as the Day, and always gay.

My *Peggy* is a young thing,  
 And I'm not very auld,

Yet well I like to meet her at

The Wawking of the Fauld.

My *Peggy* speaks sae sweetly,

Whene'er we meet alane,

I wish nac mair, to lay my Care,

I wish nac mair, of a' that's rare.

My *Peggy* speaks sae sweetly,

To a' the Lave I'm cauld ;

But she gars a' my Spirits glow

At Wawking of the Fauld.

My *Peggy* smiles so kindly,

Whene'er I whisper Love,

That I look down on a' the Town,

That I look down upon a Crown.

My

6  
*The Wawking of the Faulds*

My *Peggy* is a young thing, Just enter'd in her

The first system of music consists of a treble and bass staff joined by a brace. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The bass staff provides a simple harmonic accompaniment with quarter and half notes.

Teens, fair as the Day, and sweet as *May*, fair

The second system continues the melody and accompaniment. The treble staff features a mix of eighth and quarter notes, while the bass staff uses half and quarter notes.

as the Day, and always gay. My *Peggy* is a

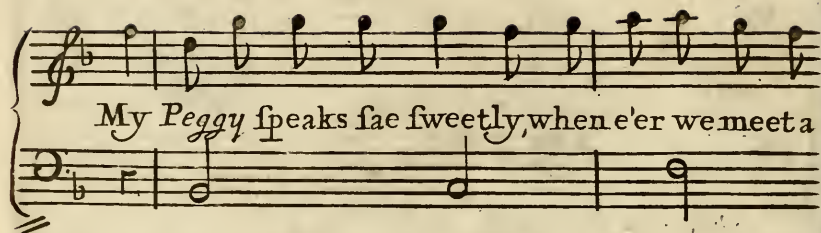
The third system continues the musical piece. The treble staff has a more active melody with many eighth notes, and the bass staff follows with corresponding half and quarter notes.

young thing and I'm not very auld, yet will I like to

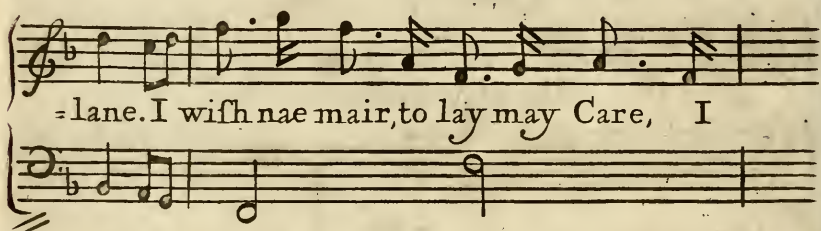
The fourth system continues the melody and accompaniment. The treble staff shows a rising and then falling melodic line, while the bass staff provides a steady accompaniment.

meet her, at the wawking of the Fauld.

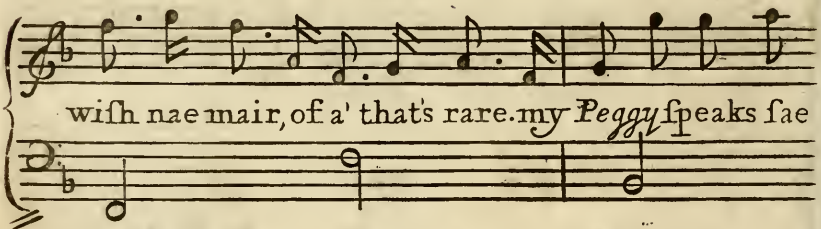
The fifth and final system on the page concludes the piece. The treble staff ends with a double bar line, and the bass staff also concludes with a double bar line after a few final notes.



My *Peggy* speaks sae sweetly, when e'er we meet a



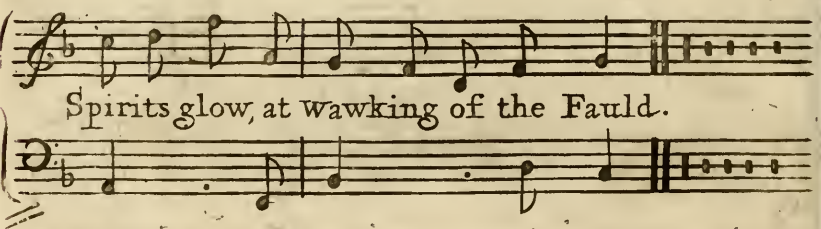
= lane. I wish nae mair, to lay my Care, I



wish nae mair, of a' that's rare. my *Peggy* speaks sae



sweetly, to a' the lave I'm cauld; but she gars a' my



Spirits glow, at wawking of the Fauld.



My *Peggy* smiles sae kindly,  
It makes me blyth and bauld,  
And naithing gives me sic Delight,  
As Wawking of the Fauld.

My *Peggy* sings sae saftly,  
When on my Pipe I play ;  
By a' the rest, it is confest,  
By a' the rest, that she sings best.  
My *Peggy* sings sae saftly,  
And in her Sangs are tald,  
With Innocence the Wale of Sense,  
At Wawking of the Fauld.





## VII.

*Jocky said to Jeany.*

**J***ocky* said to *Jeany*, *Jeany*, wilt thou do't ?  
Ne'er a fit, quo' *Jeany*, for my Tocher-  
good;

For my Tocher-good, I winna marry thee.  
E'ens ye like, quo' *Jonny*, ye may let it be.

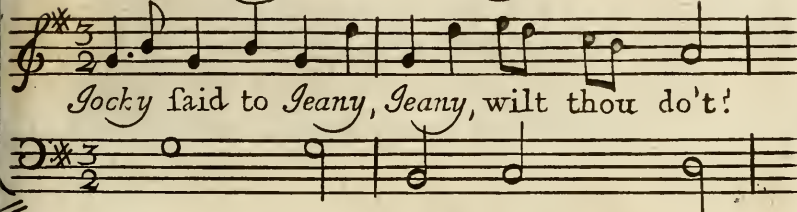
I ha' Gowd and Gear, I ha' Land eneugh,  
I ha' seven good Owfen ganging in a Pleugh ;  
Ganging in a Pleugh, and lingking o'er the Lee,  
And gin ye winna take me, I can let ye be.

I ha' a good Ha' House, a Barn, and a Byer,  
A Stack afore the Door, I'll make a rantin  
Fire ;

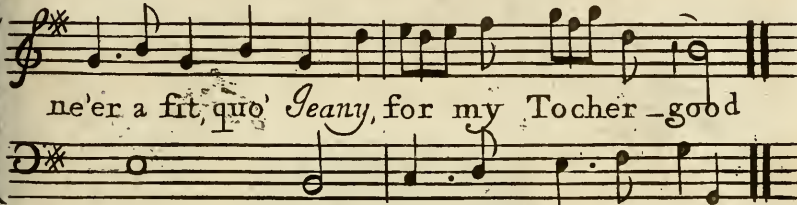
I'll make a rantin Fire, and merry shall we be ;  
And gin ye winna take me, I can let ye be.

*Jeany*

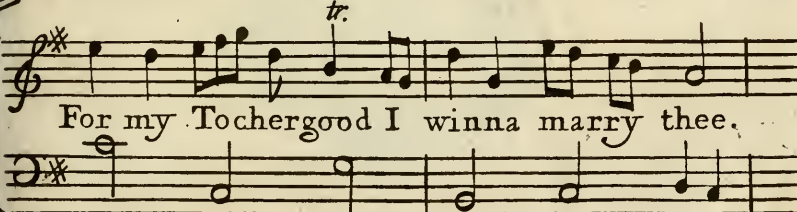
*Jocky say'd to <sup>7</sup> Jeany*




*Jocky* said to *Jeany*, *Jeany*, wilt thou do't!



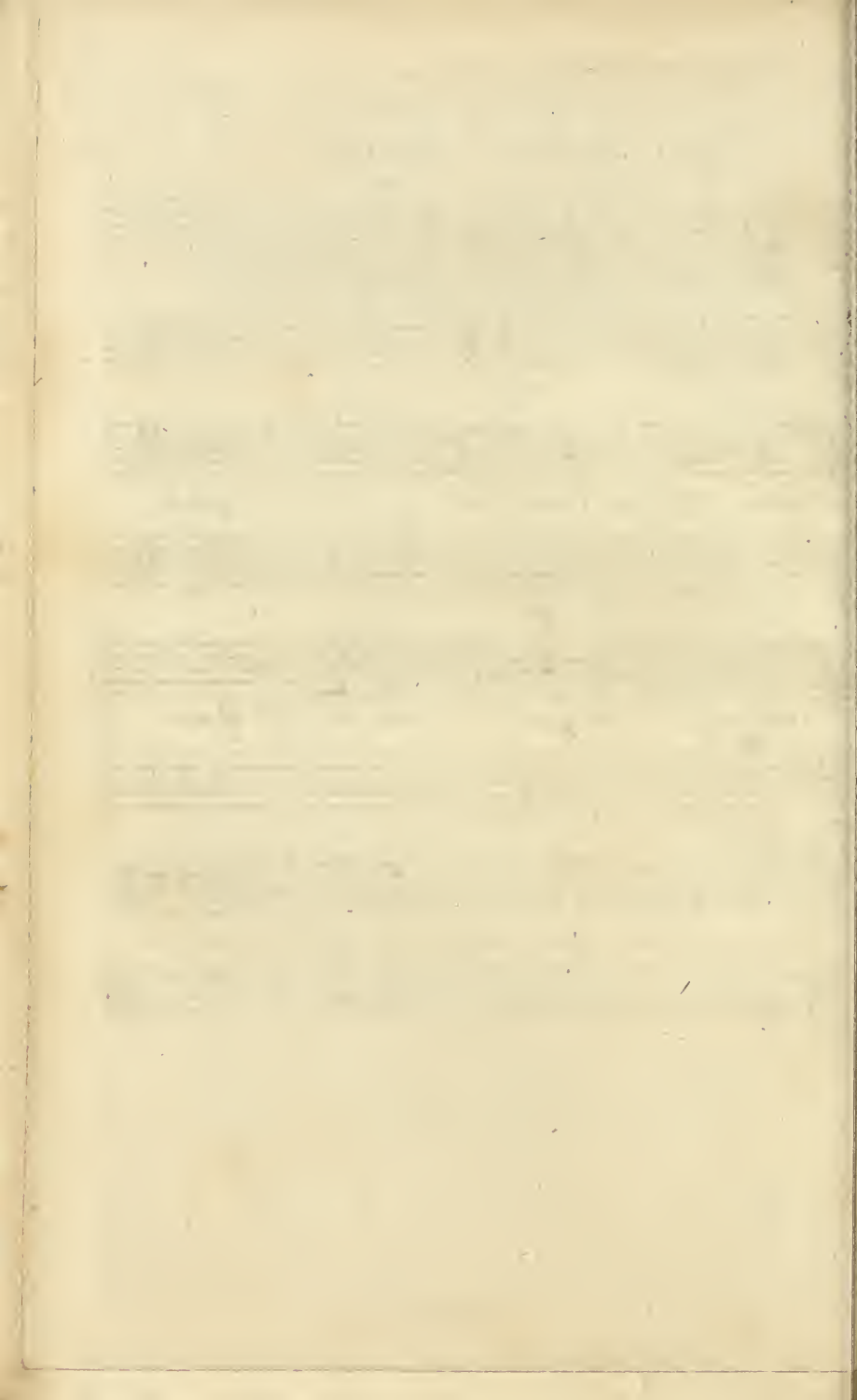
ne'er a fit, quo' *Jeany*, for my Tocher - good



For my Tocher good I winna marry thee.



E'ens ye like, quo' *Jonny*, ye may let me be.





*Jeany* said to *Jocky*, gin ye winna tell,  
Ye shall be the Lad, I'll be the Lafs my sell:  
Ye're a bonny Lad, and I'm a Lassie free,  
Ye're welcomer to take me, than to let me be.





## VIII.

Dumbarton's *Drums*.

**D** *Umbarton's* Drums beat bonny — O,  
 When they mind me of my dear *Jonny* — O,  
 How happy am I,  
 When my Soldier is by,  
 While he kisses and blesses his *Annie* — O!  
 'Tis a Soldier alone can delight me — O,  
 For his graceful Looks do invite me — O:  
 While guarded in his Arms,  
 I'll fear no War's Alarms,  
 Neither Danger nor Death shall e'er fright me — O.

My Love is a handsome Laddie — O,  
 Genteel, but ne'er foppish nor gaudy — O:  
 Tho' Commissions are dear,  
 Yet I'll buy him one this Year;  
 For he shall serve no longer a Cadie — O.  
 A Soldier has Honour and Bravery — O,  
 Unacquainted with Rogues and their Knavery — O:  
 He minds no other thing,  
 But the Ladies or the King;  
 For every other Care is but Slavery — O.

Then

# DUMBARTON'S<sup>8</sup> Drums

Dumbarton's Drums beats bonny. O when they mind me of

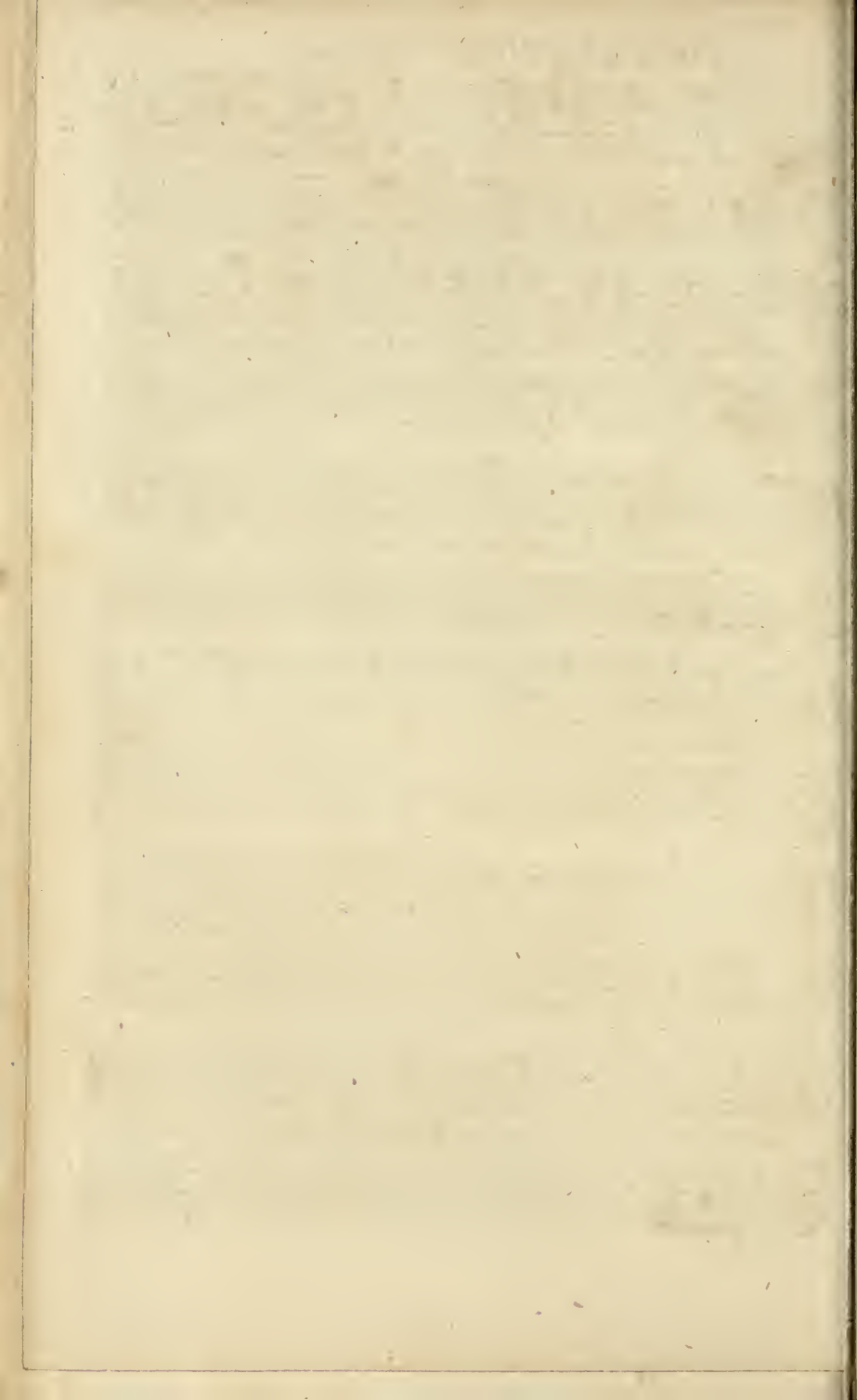
my Dear Sonny. O, how happy am I, when my Soldier is

by, while he kisses and blesses his Anny. O. 'Tis a

Soldier can only delight me. O, for his gracefull looks do in-

-vite me. O, while guarded in his Arms, I'll fear no Wars a

-larms, neither Danger nor Death shall e'er fright me O.



Then I'll be the Captain's Lady — O,  
Farewell all my Friends and my Daddy — O;  
I'll wait no more at home,  
But I'll follow with the Drum,  
And whene'er that beats, I'll be ready — O.  
*Dumbarton's* Drums sound bonny — O,  
They are sprightly like my dear *Jonny* — O:  
How happy shall I be,  
When on my Soldier's Knee,  
And he kisses and blesses his *Annie* — O!







## IX.

*Ye Gods ! was Strephon's Picture blest.*

**Y**E Gods ! was *Strephon's* Picture blest,  
 With the fair Heaven of *Chloe's* Breast  
 Move softer, thou fond fluttering Heart,  
 Oh gentle throb, — too fierce thou art !  
 Tell me, thou brightest of thy Kind,  
 For *Strephon* was the Bliss design'd ;  
 For *Strephon's* sake, dear charming Maid,  
 Didst thou prefer his wand'ring Shade ?

And thou blest Shade, that sweetly art  
 Lodg'd so near my *Chloe's* Heart,  
 For me the tender Hour improve,  
 And softly tell how dear I love.  
 Ungrateful thing ! it scorns to hear  
 Its wretched Master's ardent Pray'r,  
 Ingrossing all that beauteous Heaven,  
 That *Chloe*, lavish Maid, has given.

I cannot blame thee : were I Lord  
 Of all the Wealth those Breasts afford,

I'd

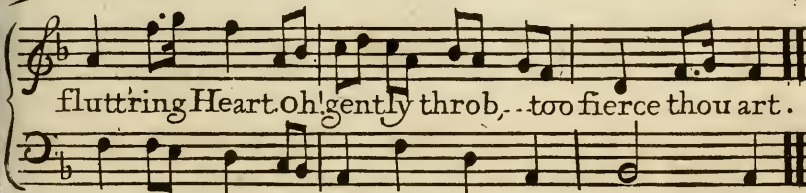
Ye Gods! Was *Strephon's* Picture Blest



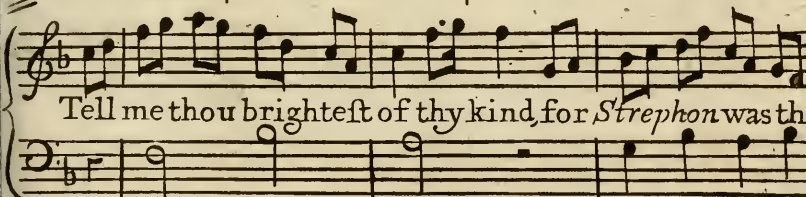
Ye Gods! was *Strephon's* Picture blest, with the fair



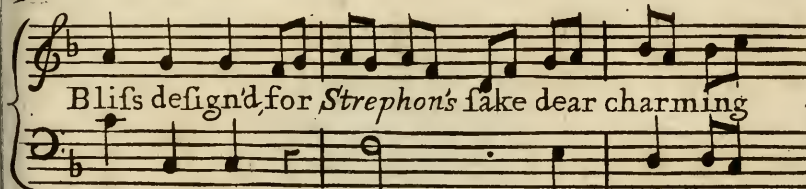
Heav'n of *Chloe's* Breast, Move softer thou fond



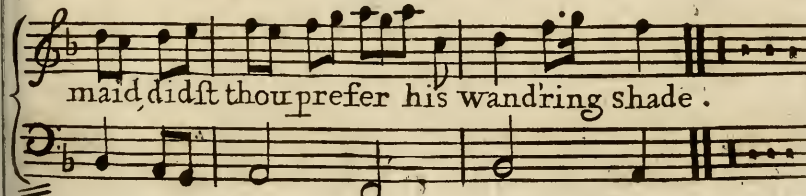
fluttring Heart. Oh! gently throb, -- too fierce thou art.



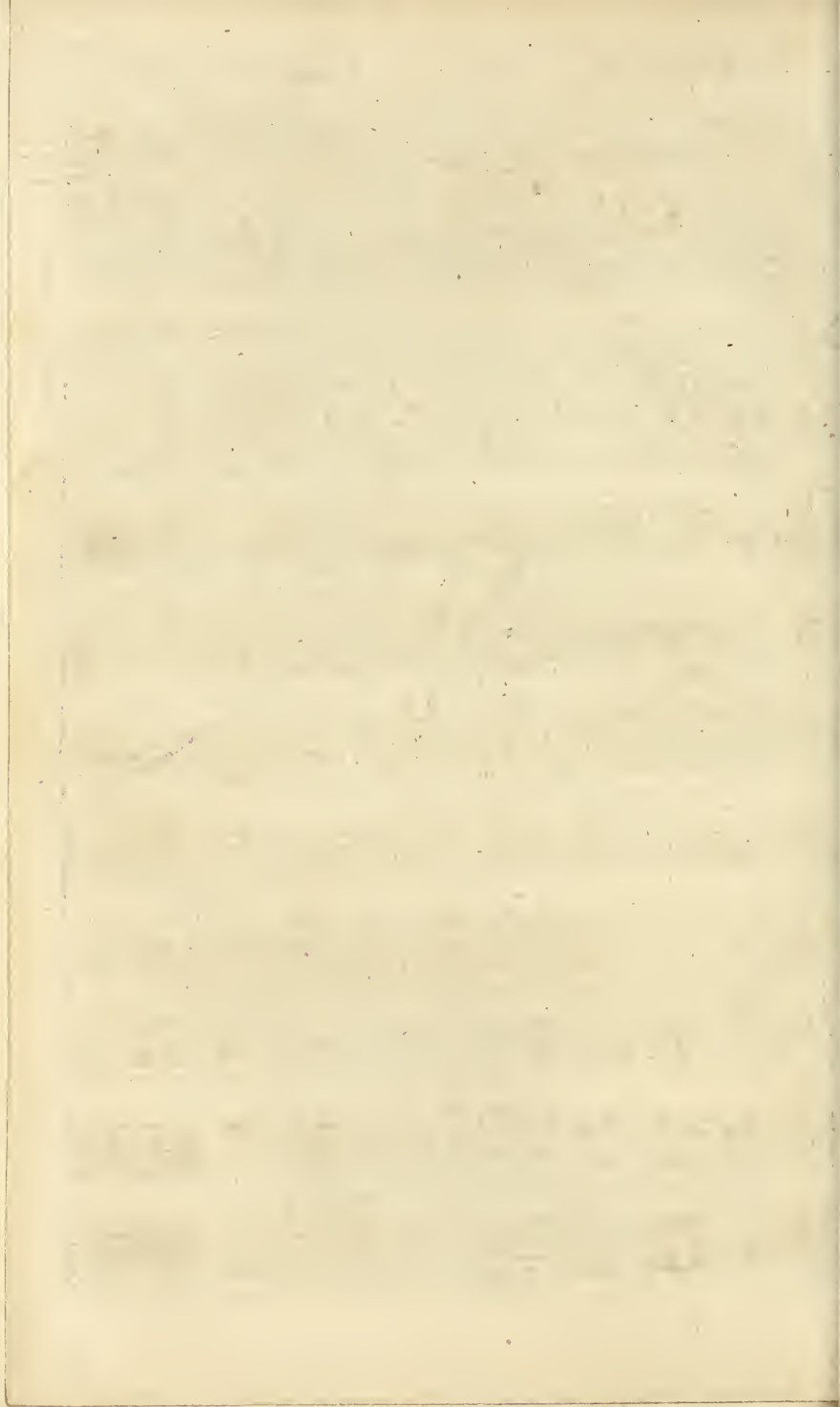
Tell me thou brightest of thy kind, for *Strephon* was the



Bliss design'd, for *Strephon's* sake dear charming



maid, didst thou prefer his wandering shade.



I'd be a Miser too, nor give  
An Alms to keep a God alive.  
Oh smile not thus, my lovely Fair,  
On these cold Looks, that lifeless Air,  
Prize him whose Bosom glows with Fire,  
With eager Love and soft Desire.

'Tis true, thy Charms, O powerful Maid,  
To Life can bring the silent Shade :  
Thou can'st surpass the Painter's Art ;  
And real Warmth and Flames impart.  
But oh ! it ne'er can love like me,  
I've ever lov'd, and lov'd but thee :  
Then, Charmer, grant my fond Request,  
Say thou can'st love, and make me blest.





## X.

*For our lang bidding here.*

WHEN we came to *London* Town,  
 We dream'd of Gowd in Gowpings here,  
 And rantinly ran up and down,  
 In rising Stocks to buy a Skair :

We daftly thought to row in Rowth,  
 But for our Daffine pay'd right dear ;  
 The Lave will fare the war in trouth,  
 For our lang bidding here.

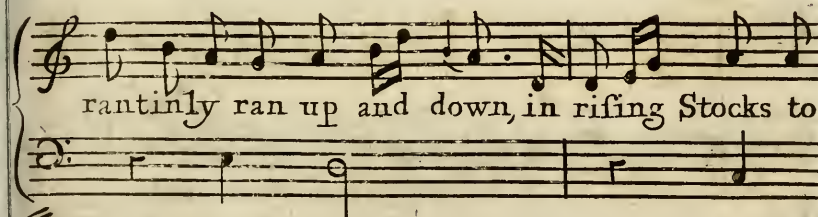
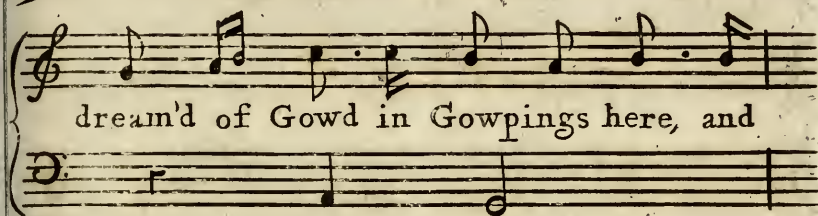
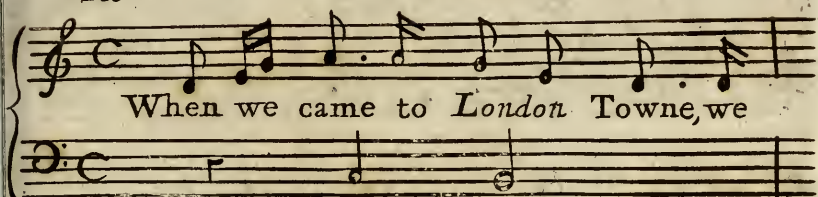
But when we fand our Purfes toom,  
 And dainty Stocks began to fa',  
 We hang our Lugs, and wi' a Gloom,  
 Girn'd at Stock-jobbing ane and a'.

If we gang near the *South-Sea* House,  
 The Whilly-Wha's will grip ye'r gear,  
 Syne a' the Lave will fare the war,  
 For our lang bidding here.



For our lang biding here

*Slow*



II  
Leader Haughs *and* Yarrow

When *Phæbus* bright, the Azure Skies with,

Golden Rays enlightneth, he makes all Nature's

Beauties rise, Herbs, Trees, and Flow'rs he quickneth:

Amongst all those he makes, his choice, and

with delight goes thorow, with radiant Beams, and

Silver streams, are *Leader Haughs and Yarrow* .



## XI.

Leader Haughs *and* Yarrow.

WHEN *Phæbus* bright, the azure Skies  
With golden Rays enlighthneth,  
He makes all Nature's Beauties rise,  
Herbs, Trees and Flowers he quickneth :  
Amongst all those he makes his Choice,  
And with Delight goes thorow,  
With radiant Beams and silver Streams,  
Are *Leader Haughs and Yarrow*.

When *Aries* the Day and Night,  
In equal length divideth,  
Auld frosty *Saturn* takes his flight,  
Nae langer he abideth :  
Then *Flora* Queen, with Mantle green,  
Casts aff her former Sorrow,  
And vows to dwell with *Ceres* fell,  
In *Leader Haughs and Yarrow*.

*Pan* playing on his aiten Reed,  
And Shepherds him attending,

Do

Do here resort, their Flocks to feed,  
 The Hills and Haughs commending ;  
 With Cur and Kent upon the Bent,  
 Sing to the Sun, Good morrow,  
 And swear nae Fields mair Pleasures yield,  
 Than *Leader Haughs* and *Tarrow*.

An House there stands on *Leader-side*,  
 Surmounting my describing,  
 With Rooms sae rare, and Windows fair,  
 Like '*Dedalus*' contriving :  
 Men passing by, do often cry,  
 In sooth it hath nae Marrow ;  
 It stands as sweet on *Leader-side*,  
 As *Newark* does on *Tarrow*.

A Mile below wha list to ride,  
 They'll hear the Mavis singing ;  
 Into St. *Leonard's* Banks she'll bide,  
 Sweet birks her Head o'er hinging :  
 The Lintwhite loud, and *Progne* proud,  
 With tuneful Throats and narrow,  
 Into St. *Leonard's* Banks they sing,  
 As sweetly as in *Tarrow*.

The Lapwing lilteth o'er the Lee,  
 With nimble Wing she sporteth,

But

But vows she'll flee far frae the Tree,  
Where *Philomel* resorteth :  
By Break of Day, the Lark can say,  
I'll bid you a Good-morrow,  
I'll streak my Wing, and mounting sing,  
O'er *Leader Haughs* and *Tarrow*.

*Park, Wantan-waws*, and *Wooden cleugh*,  
The East and Western *Mainfes*,  
The Wood of *Lauder's* fair eneugh,  
The Corns are good in *Blainshes* ;  
Where Aits are fine, and seld be kind,  
That if ye search all thorow  
*Mearns, Buchan, Mar*, nane better are  
Than *Leader Haughs* and *Tarrow*.

In *Burn Mill-bog* and *Whitlade* Shaws,  
The fearful Hare she haunteth,  
*Brig-haugh* and *Braidwoodsheil* she knaws,  
And *Chapel-wood* frequenteth :  
Yet when she irks, to *Kaidly Birks*  
She rins, and sighs for sorrow,  
That she shou'd leave sweet *Leader Haughs*,  
And cannot win to *Tarrow*.

What sweeter Musick wad ye hear,  
Than Hounds and Beigles crying ?



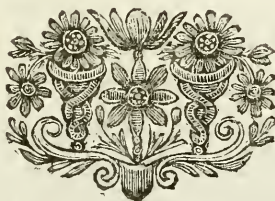
The started Hare rins hard with fear,  
 Upon her Speed relying.  
 But yet her Strength, it fails at length,  
 Nae Beilding can she borrow  
 In *Sorrel's* Field, *Cleckman* or *Hag's*,  
 And sighs to be in *Tarrow*.

For *Rockwood*, *Ringwood*, *Spoty*, *Shag*,  
 With Sight and Scent pursue her,  
 'Till ah ! her Pith begins to flag,  
 Nae cunning can rescue her.  
 O'er Dub and Dyke, o'er Seugh and Syke,  
 She'll rin the Fields all thorow,  
 'Till fail'd she fa's in *Leader Haughs*,  
 And bids farewell to *Tarrow*.

Sing *Erslington* and *Cowdenknows*,  
 Where *Homes* had anes commanding ;  
 And *Drygrange* with thy milk white Ews,  
 'Twixt *Tweed* and *Leader* standing :  
 The Bird that flees throw *Reedpath* Trees,  
 And *Gledsworth* Banks ilk morrow,  
 May chant and sing, sweet *Leader Haughs*,  
 And bonny Howms of *Tarrow*.

But Minstrel *Burn* cannot assuage  
 His Grief, while Life endureth,

To see the Changes of this Age,  
That fleeting Time procureth ;  
For mony a Place stands in hard Case,  
Where blyth Fowk kend nae Sorrow,  
With *Homes* that dwelt on *Leader-side*,  
And *Scots* that dwelt on *Tarrow*.





## XII.

*A Lafs with a Lump of Land.*

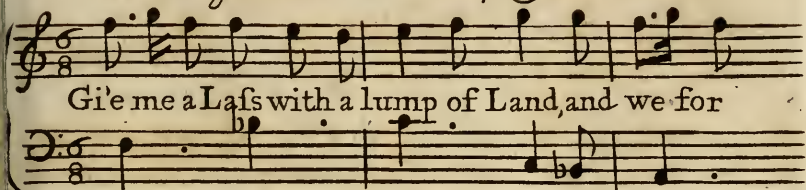
**G**i'e me a Lafs with a Lump of Land,  
 And we for Life shall gang thegither,  
 Tho' daft or wife, I'll ne'er demand,  
 Or black or fair, it maksna whether.  
 I'm aff with Wit, and Beauty will fade,  
 And blood alane is na worth a Shilling ;  
 But she that's rich, her Market's made,  
 For ilka Charm about her is killing.

Gi'e me a Lafs with a Lump of Land,  
 And in my Bosom I'll hug my Treasure ;  
 Gin I had anes her Gear in my Hand,  
 Should Love turn dowf, it will find Pleasure.  
 Laugh on wha likes, but there's my Hand,  
 I hate with Poortith, tho' bonny, to meddle,  
 Unless they bring Cash, or a Lump of Land,  
 They'se never get me to dance to their Fiddle.

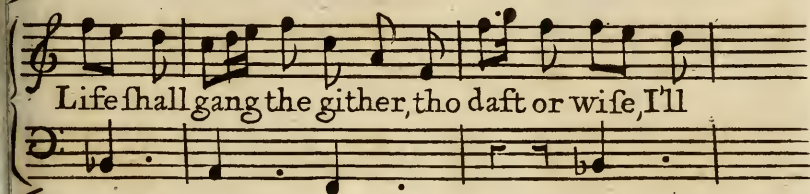
There's meikle good Love in Bands and Bags,  
 And Siller and Gowd's a sweet Complexion ;  
 But

*A Lafs with a Lump of Land*

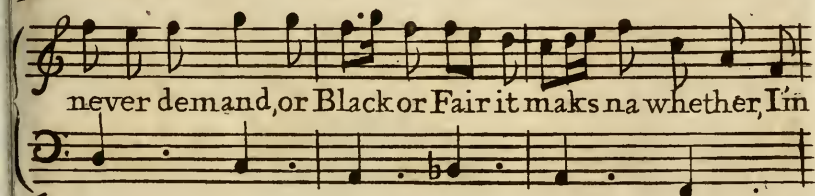
12



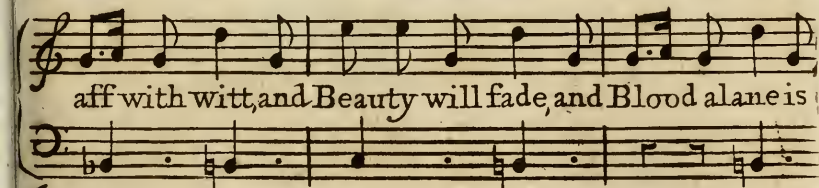
Gi'e me a Lafs with a lump of Land, and we for



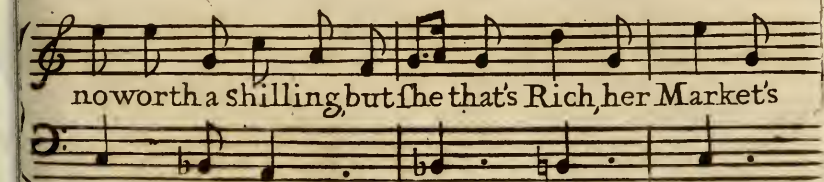
Life shall gang the gither, tho daft or wife, I'll



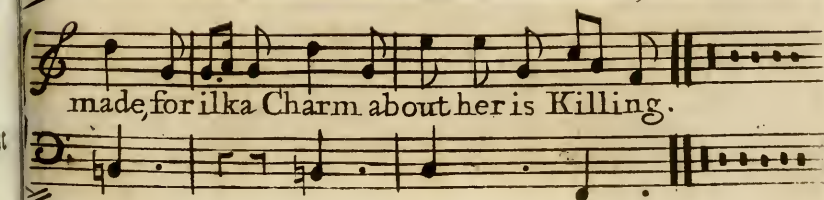
never demand, or Black or Fair it maks na whether, I'm



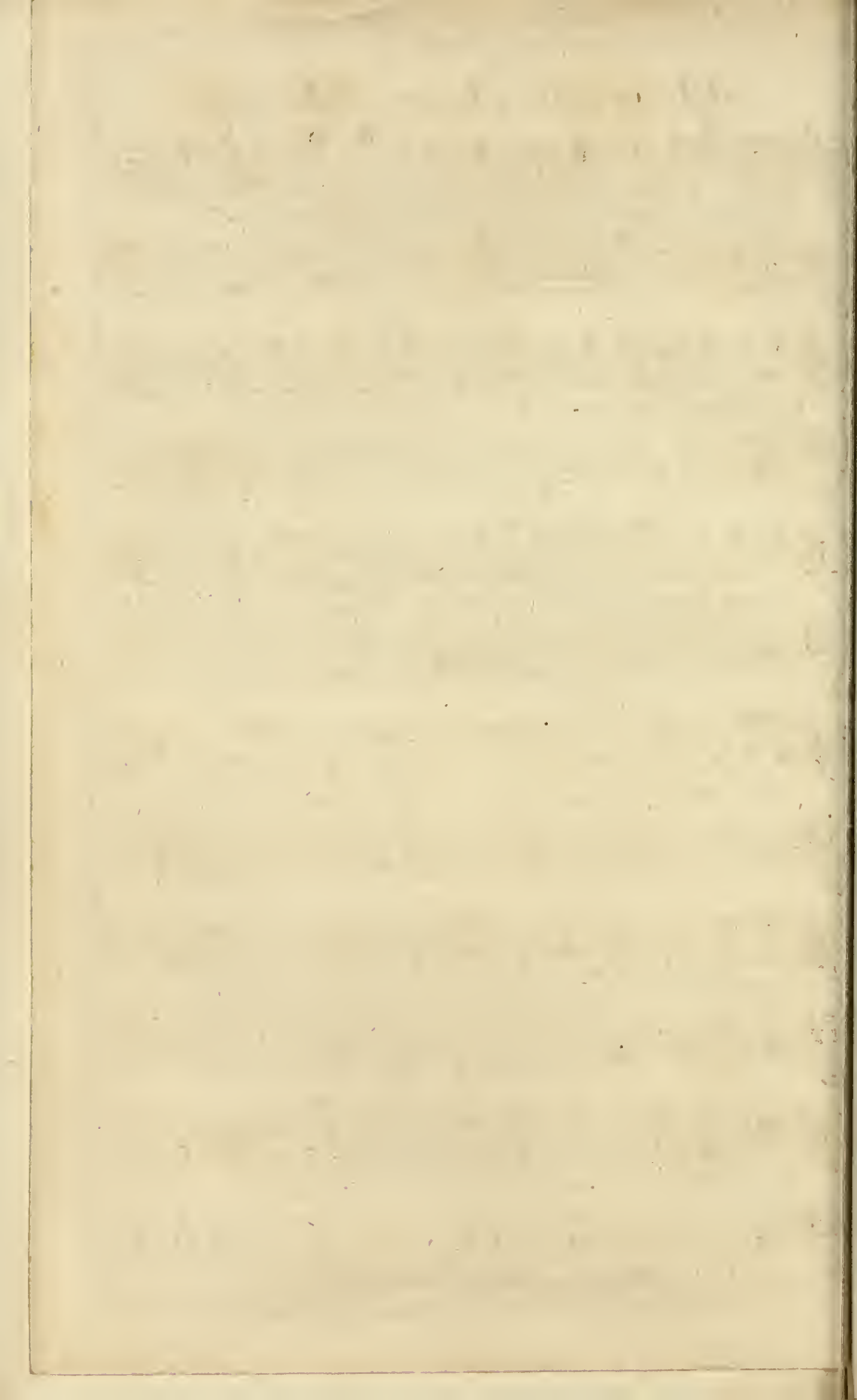
aff with witt, and Beauty will fade, and Blood alane is



noworth a shilling, but she that's Rich, her Market's



made, for ilka Charm about her is Killing.





But Beauty and Wit, and Virtue in Rags,  
Have tint the Art of gaining Affection :  
Love tips his Arrows with Woods and Parks,  
And Castles and Riggs, and Muirs and Meadows,  
And naithing can catch our modern Sparks,  
But well-tocher'd Lasses or joynter'd Widows. ●





## XIII.

*One Day I heard Mary say.*

**O**NE Day I heard *Mary* say,  
 How shall I leave thee?  
 Stay, dearest *Adonis*, stay,  
 Why wilt thou grieve me?  
 Alas! my fond Heart will break,  
 If thou should leave me:  
 I'll live and die for thy sake;  
 Yet never leave thee.

Say, lovely *Adonis*, say,  
 Has *Mary* deceived thee?  
 Did e'er her young Heart betray  
 New Love, that has griev'd thee;  
 My constant Mind ne'er shall stray,  
 Thou may believe me.  
 I'll love thee, Lad, Night and Day,  
 And never leave thee.

*Adonis*, my charming Youth,  
 What can relieve thee?

Can

*One Day I Heard MARY say*

*tr.*

One Day I heard Mary say, How shall I

*tr.*

Leave thee; stay dearest Adonis, stay, why wilt thou

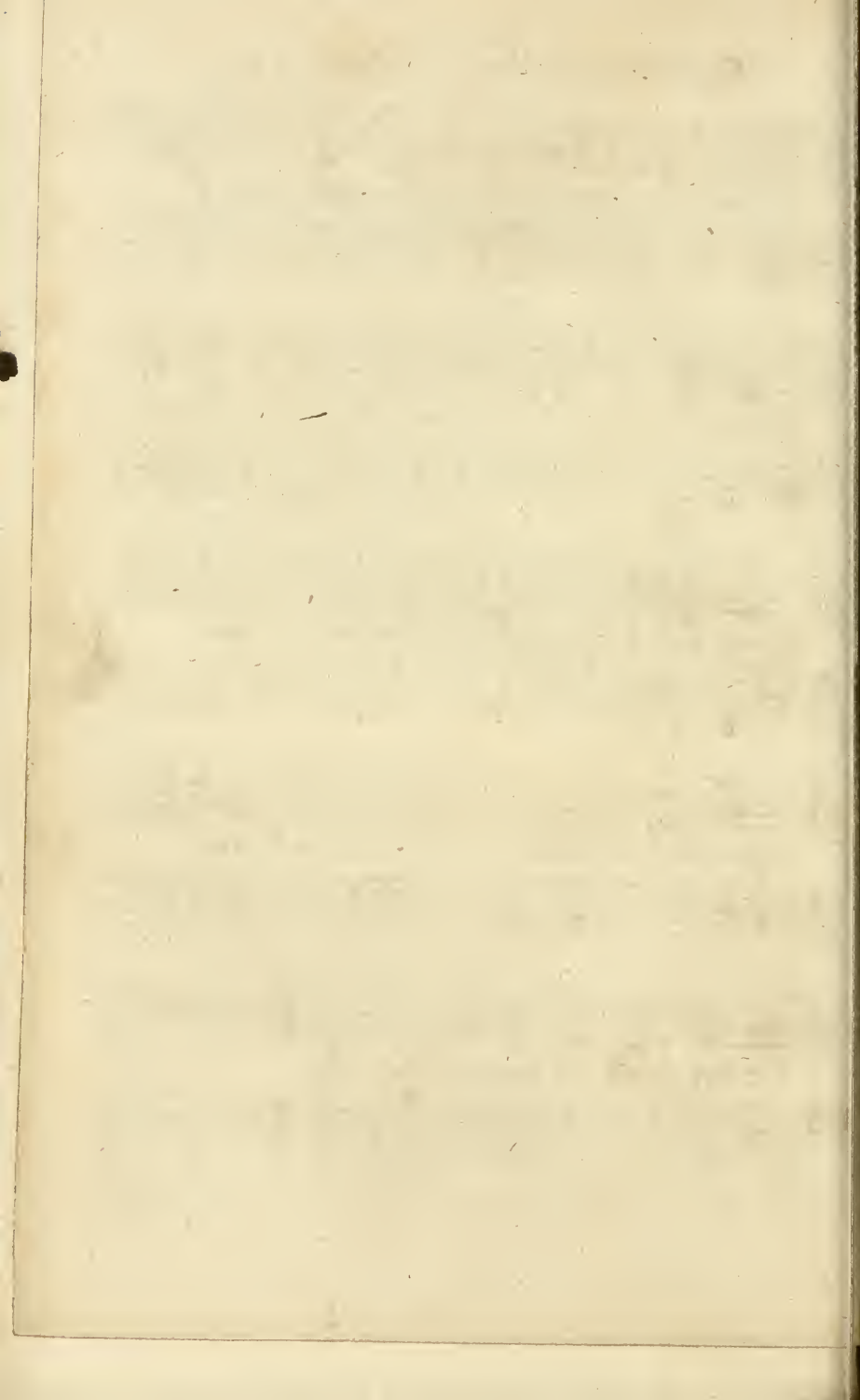
*tr.*

grieve me. Alas! my fond heart will break,

if thou should leave me, I'll live and Dye

*tr.*

for thy sake, yet never leave thee.



Can *Mary* thy Anguish sooth ?

This Breast shall receive thee.

My Passion can ne'er decay,

Never deceive thee :

Delight shall drive Pain away,

Pleasure revive thee.

But leave thee, leave thee, Lad,

How shall I leave thee ?

O ! that Thought makes me sad ;

I'll never leave thee.

Where would my *Adonis* fly ?

Why does he grieve me ?

Alas ! my poor Heart will die,

If I should leave thee.







## XIV.

*She raise and loot me in.*

THE Night her silent Sable wore,  
 And gloomy were the Skies;  
 Of glitt'ring Stars appear'd no more  
 Than those in *Nelly's* Eyes.  
 When at her Father's Yate I knock'd,  
 Where I had often been,  
 She, shrowded only, with her Smock,  
 Arose and loot me in.

Fast lock'd within her close Embrace,  
 She trembling stood agham'd;  
 Her swelling Breast and glowing Face,  
 And ev'ry Touch enflamed.  
 My eager Passion I obey'd,  
 Resolv'd the Fort to win;  
 And her fond Heart was soon betray'd,  
 To yield and let me in.

Then, then, beyond expressing,  
 Transporting was the Joy;

*The raise and loot me in*

The musical score is written for voice and piano. It consists of eight systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are: "The Nighther silent sable wore, and gloomy were the Skies: of Glittring Stars appear'd no more, than those in Nelly's Eyes. when at her Fathers Yate I knock'd, where I had of-ten been, the shrowded only, with her Smock, arose and loot me in."

*tr.*

The Nighther silent sable wore, and gloomy

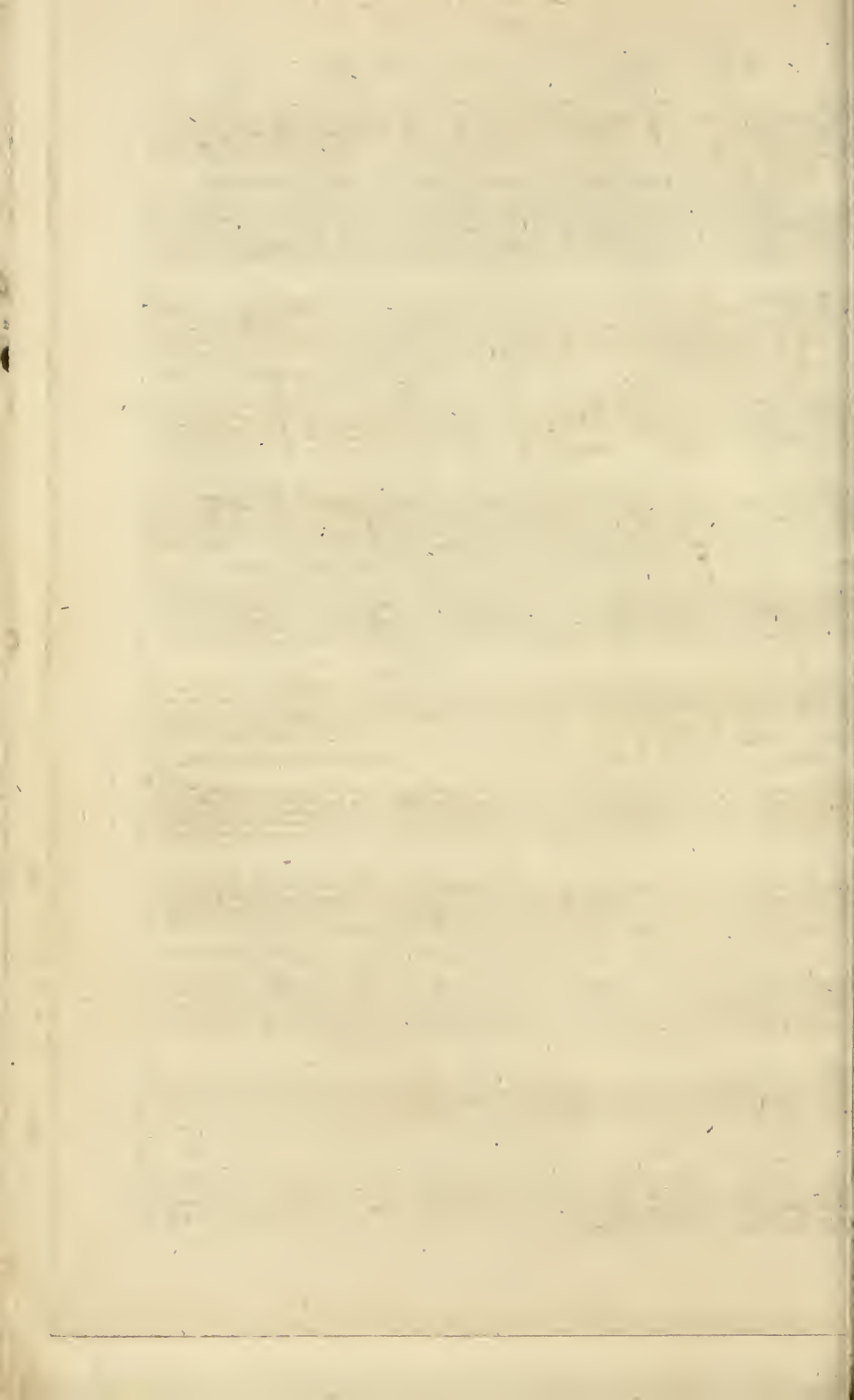
were the Skies: of Glittring Stars appear'd no

more, than those in Nelly's Eyes. when at her

Fathers Yate I knock'd, where I had of-ten been,

the shrowded only, with her Smock, arose and

loot me in.



I knew no greater Blessing,  
So blest a Man was I.  
And she, all ravish'd with Delight,  
Bid me oft come again;  
And kindly vow'd, that ev'ry Night,  
She'd rise and let me in.

But ah ! at last she prov'd with Bairn,  
And sighing sat and dull,  
And I that was as much concern'd,  
Look'd e'en just like a Fool.  
Her lovely Eyes with Tears ran o'er,  
Repenting her rash Sin :  
She sigh'd, and curs'd the fatal Hour,  
That e'er she loot me in.

But who cou'd cruelly deceive,  
Or from such Beauty part :  
I lov'd her so, I could not leave  
The Charmer of my Heart ;  
But wedded, and conceal'd our Crime :  
Thus all was well again ;  
And now she thanks the happy Time  
That e'er she loot me in.





## XV.

*Ew-Bughts Marion.*

**W**ILL ye go to the Ew-bughts, *Marion*,  
 And wear in the Sheep wi' me;  
 The Sun shines sweet, my *Marion*,  
 But nae haff fae sweet as thee.  
 O *Marion's* a bonny Lads,  
 And the blyth blinks in her Eye;  
 And fain wad I marry *Marion*,  
 Gin *Marion* wad marry me.

There's Gowd in your Garters, *Marion*,  
 And Silk on your white Haus-bane;  
 Fu' fain wad I kifs my *Marion*,  
 At e'en when I come hame.  
 There's braw Lads in *Earnslaw*, *Marion*,  
 Wha gape, and glowr with their Eye,  
 At Kirk when they see my *Marion*;  
 But nane of them lo'es like me.

I've nine Milk-Ews, my *Marion*,  
 A Cow and a brawny Quey;



*Ew = Bughts*<sup>15</sup> MARION

Will ye go to the Ew-bughts Marion, and

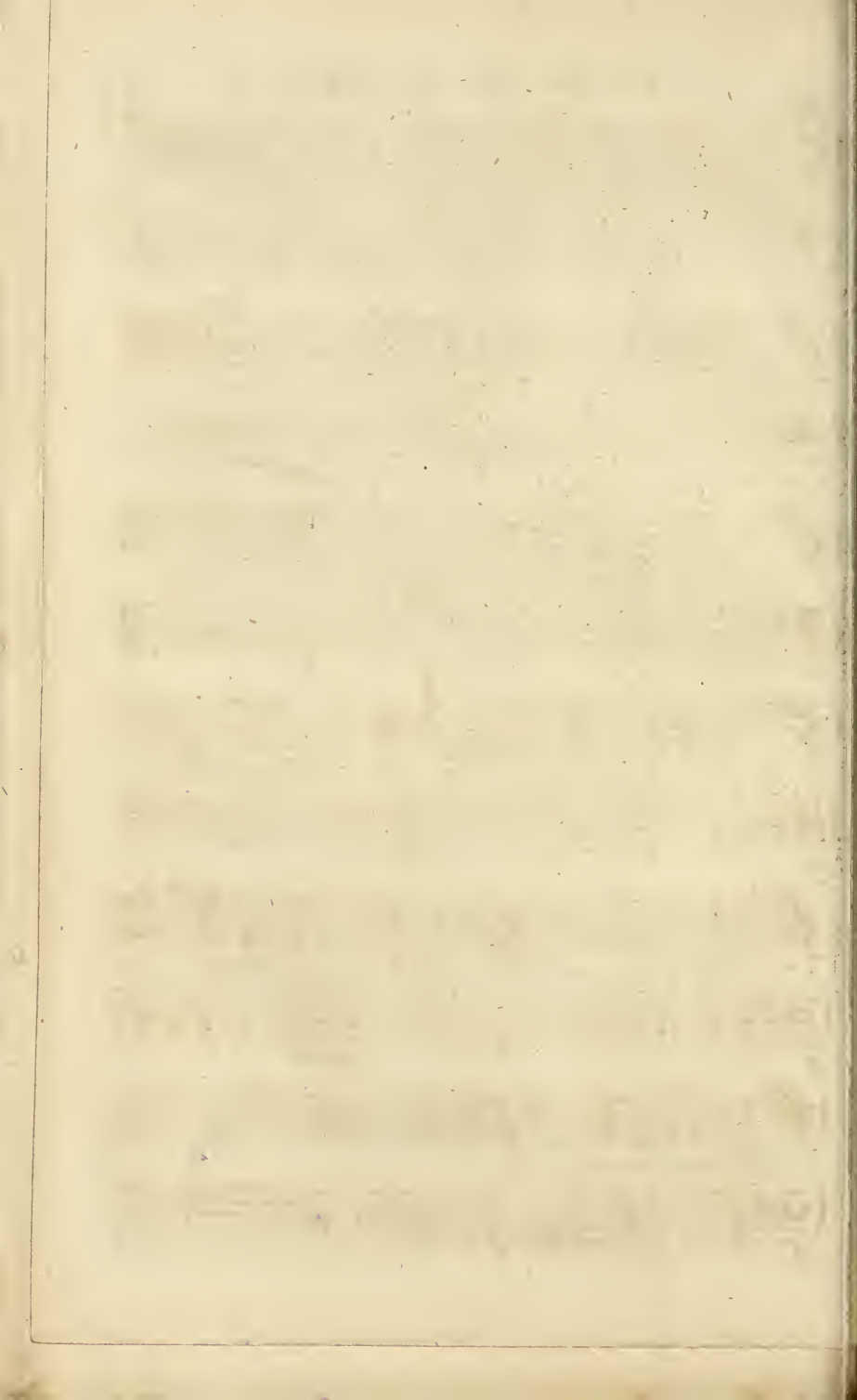
wear in the Sheep wi' me; the Sun shines

sweet, my Marion, but nae haff sae sweet as thee.

O Marion's a bonny Lasy, and the Blyth blinks

in her Eye; and fain wad I marry Marion, gin

she wad marry me.



I'll gi'e them a' to my *Marion*,  
Just on her Bridal Day ;  
And ye's get a green Sey Apron,  
And Waistcoat of the *London* brown,  
And wow but ye will be vap'ring,  
Whene'er ye gang to the Town.

I'm young and stout, my *Marion* ;  
Nane dances like me on the Green ;  
And gin ye forsake me, *Marion*,  
I'll e'en gae draw up wi' *Jean* :  
*Sae put on your Pearlines*, Marion,  
And Kyrkle of the Cramasie ;  
And soon as my Chin has nae Hair on,  
I shall come West, and see ye.





## XVI.

*The Braes of Yarrow.*

**B**U SK ye, busk ye, my bonny, bonny Bride,  
 Busk ye, busk ye, my winsom Marrow;  
 Busk ye, busk ye, my bonny, bonny Bride,  
 And let us leave the Braes of *Yarrow*.  
 Where got ye that bonny, bonny Bride,  
 Where got ye that winsom Marrow?  
 I got her where I durst not well be seen,  
 Puing the Birks on the Braes of *Yarrow*.

Weep not, weep not, my bonny, bonny Bride,  
 Weep not, weep not, my winsom Marrow;  
 Nor let thy Heart lament to leave  
 Puing the Birks on the Braes of *Yarrow*.  
 Why does she weep, thy bonny, bonny Bride?  
 Why does she weep, thy winsom Marrow?  
 And why dare ye nae mair well be seen,  
 Puing the Birks on the Braes of *Yarrow*?

Lang must she weep, lang must she, must she weep,  
 Lang must she weep with Dole and Sorrow,

*The Braes*<sup>16</sup> *of Yarrow*

Busk ye, busk ye my bonny bonny Bride, Busk ye

The first system of the song features a treble and bass staff in C major, 4/4 time. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the treble staff.

busk ye, my winsom Marrow, Busk ye, busk ye, my

The second system continues the melody and accompaniment. The lyrics are written below the treble staff.

bonny bonny Bride, and let us leave<sup>e</sup> y<sup>e</sup> Braes of Yarrow

The third system concludes the first line of the song. The lyrics are written below the treble staff.

where got ye that bonny bonny Bride, where got

The fourth system begins the second line of the song. The lyrics are written below the treble staff.

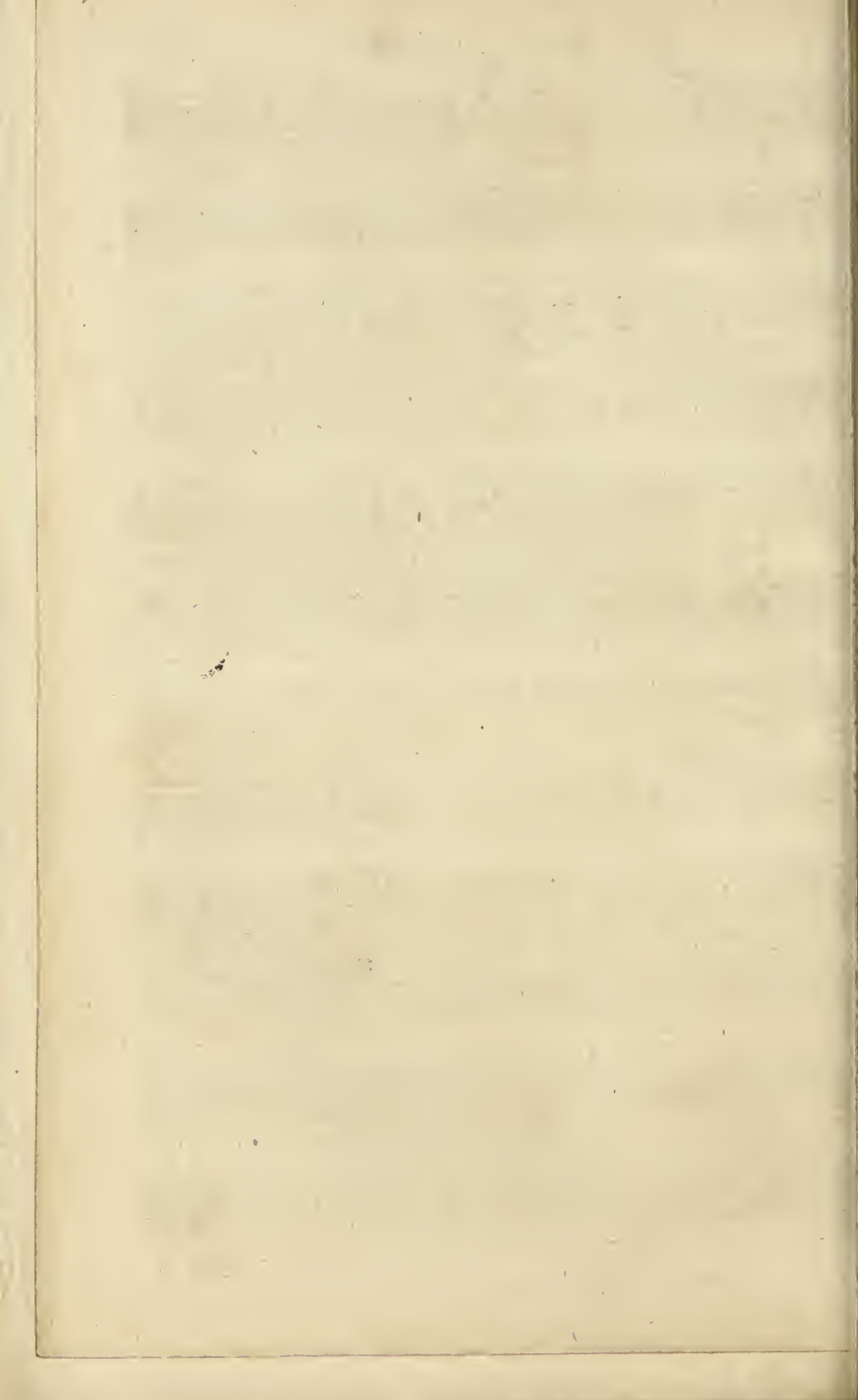
ye that winsom Marrow: I gother where I durst not well be

The fifth system continues the second line of the song. The lyrics are written below the treble staff.

seen, Puing the Birks on the Braes of Yarrow.

The sixth system concludes the song. The lyrics are written below the treble staff.





And lang must I nae mair well be seen,  
Puing the Birks on the Braes of *Tarrow*.  
For she has tint her Lover, Lover dear,  
Her Lover dear, the Cause of Sorrow;  
And I have slain the comeliest Swain,  
That ever pue'd Birks on the Braes of *Tarrow*.

Why runs thy Stream, O *Tarrow, Tarrow*, reid?  
Why on thy Braes heard the Voice of Sorrow?  
And why yon melancholious Weeds,  
Hung on the bonny Birks of *Tarrow*?  
What's yonder floats on the rueful, rueful Flood?  
What's yonder floats? O Dole and Sorrow,  
O 'tis the comely Swain I slew,  
Upon the doleful Braes of *Tarrow*.

Wash, O wash his Wounds, his Wounds in Tears,  
His Wounds in Tears of Dole and Sorrow,  
And wrap his Limbs in mourning Weeds,  
And lay him on the Braes of *Tarrow*.  
Then build, then build, ye Sisters, Sisters sad,  
Ye Sisters sad, his Tomb with Sorrow;  
And weep around in woful wise,  
His helpless Fate on the Braes of *Tarrow*.

Curse ye, curse ye, his useless, useless Shield,  
My Arm that wrought the Deed of Sorrow;

The fatal Spear that pierc'd his Breast,  
 His comely Breast on the Braes of *Tarrow*.  
 Did I not warn thee not to, not to love,  
 And warn from Fight? but to my Sorrow,  
 Too rashly bold, a stronger Arm  
 Thou met'st, and fell on the Braes of *Tarrow*?

Sweet smells the Birk, green grows, green grows the  
 Grass,

Yellow on *Tarrow's* Braes the Gowan;  
 Fair hangs the Apple frae the Rock,  
 Sweet the Wave of *Tarrow* flowan.  
 Flows *Tarrow* sweet, as sweet, as sweet flows *Tweed*,  
 As green its Grass, its Gowan as yellow,  
 As sweet smells on its Braes the Birk,  
 The Apple from its Rocks as mellow.

Fair was thy Love, fair, fair indeed thy Love,  
 In flow'ry Bands thou him did'st fetter;  
 Tho' he was fair, and well-belov'd again,  
 Than me he never lov'd thee better.  
 Busk ye, then busk, my bonny, bonny Bride,  
 Busk ye, then busk, my winsom Marrow;  
 Busk ye, and lo'e me on the Banks of *Tweed*,  
 And think nae mair on the Braes of *Tarrow*.

How can I busk a bonny, bonny Bride?  
 How can I busk a winsom Marrow?

How lo'e him on the Banks of *Tweed*,  
That flew my Love on the Braes of *Tarrow*.  
O *Tarrow* Fields, may never, never Rain,  
No Dew thy tender Blossoms cover,  
For there was vilely kill'd my Love,  
My Love as he had not been a Lover.

The Boy put on his Robes, his Robes of Green,  
His purple Vest, 'twas my awn sewing,  
Ah! wretched me, I little, little knew,  
He was in these to meet his Ruin.  
The Boy took out his milk-white, milk-white Steed,  
Unheedful of my Dole and Sorrow ;  
But e'er the Toofal of the Night,  
He lay a Corps on the Braes of *Tarrow*.

Much I rejoic'd that woeful, woeful Day,  
I sung, my Voice the Woods returning ;  
But lang e'er Night the Spear was flown,  
That flew my Love, and left me mourning.  
What can my barbarous, barbarous Father do,  
But with his cruel Rage pursue me ?  
My Lover's Blood is on thy Spear ;  
How can'st thou, barbarous, Man, then woo me ?

My happy Sisters may be, may be proud,  
With cruel and ungentle Scoffing,  
May bid me seek on *Tarrow's* Braes,  
My Lover nailed in his Coffin.

My

My Brother *Douglas* may upbraid,  
And strive with threatenng Words to move me;  
My Lover's Blood is on thy Spear,  
How can'st thou ever bid me love thee?

Yes, yes, prepare the Bed, the Bed of Love,  
With bridal Sheets my Body cover;  
Unbar, ye bridal Maids, the Door,  
Let in the expected Husband Lover.  
But who the expected Husband, Husband is?  
His Hands, methink, are bath'd in Slaughter;  
Ah me! what ghastly Spectre's yon,  
Comes, in his pale Shroud, bleeding after?

Pale as he is, here lay him, lay him down,  
O lay his cold Head on my Pillow;  
Take aff, take aff these bridal Weeds,  
And crown my careful Head with yellow.  
Pale tho' thou art, yet best, yet best belov'd,  
O could my Warmth to Life restore thee;  
Yet lie all Night between my Breasts;  
No Youth lay ever there before thee.

Pale, pale indeed, O lovely, lovely Youth!  
Forgive, forgive so foul a Slaughter;  
And lie all Night between my Breasts,  
No Youth shall ever lie there after.



Return, return, O mournful, mournful Bride,  
Return and dry thy useless Sorrow,  
Thy Lover heeds nought of thy Sighs,  
He lies a Corps in the Braes of *Tarrow*.





## XVII.

*Lady Anne Bothwel's Lament.*

**B**Alow, my Boy, lie still and sleep,  
 It grieves me sore to hear thee weep ;  
 If thou'lt be silent, I'll be glad,  
 Thy Mourning makes my Heart full sad.  
 Balow, my Boy, thy Mother's Joy,  
 Thy Father bred me great Annoy.

*Balow, &c.*

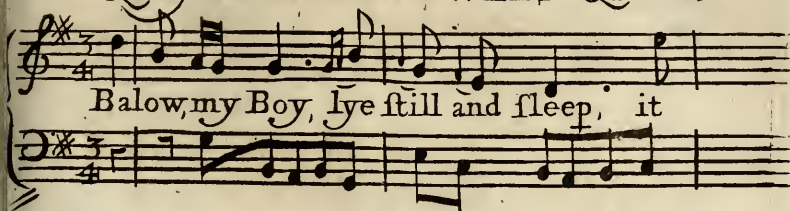
Balow, my Darling, sleep a while,  
 And when thou wak'st, then sweetly smile ;  
 But smile not as thy Father did,  
 To cozen Maids, nay God forbid:  
 For in thine Eye, his Look I see,  
 The tempting Look that ruin'd me.

*Balow, &c.*

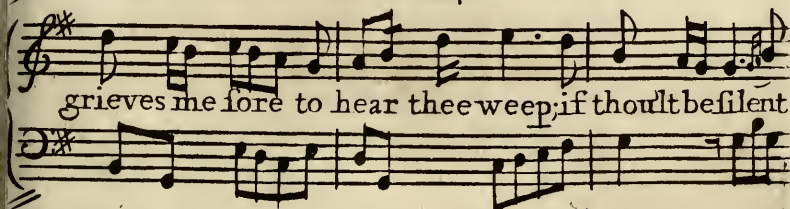
When he began to court my Love,  
 And with his sugar'd Words to move ;

His

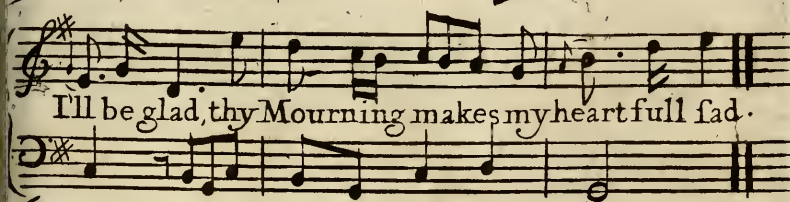
17  
*Lady ANN BOTHWEL'S Lament*



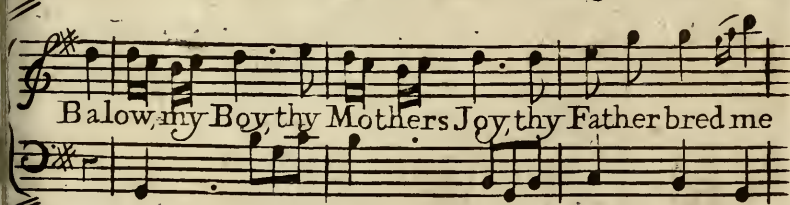
Balow, my Boy, Iye still and fleep, it



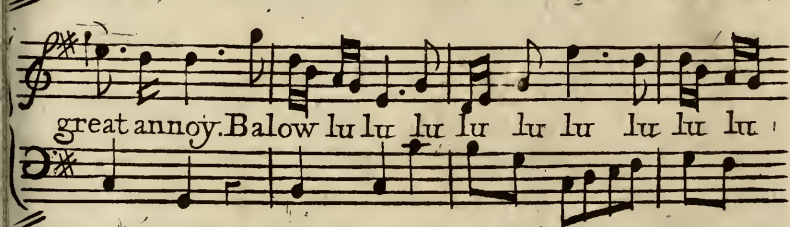
grieves me fore to hear thee weep; if thoult be silent



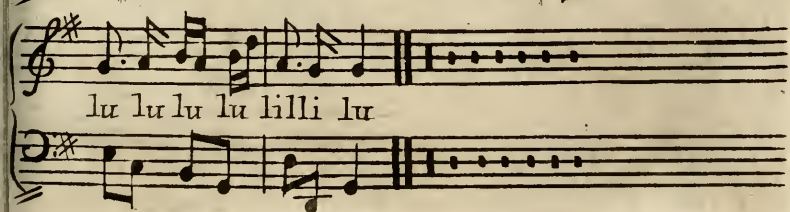
I'll be glad, thy Mourning makes my heart full sad.



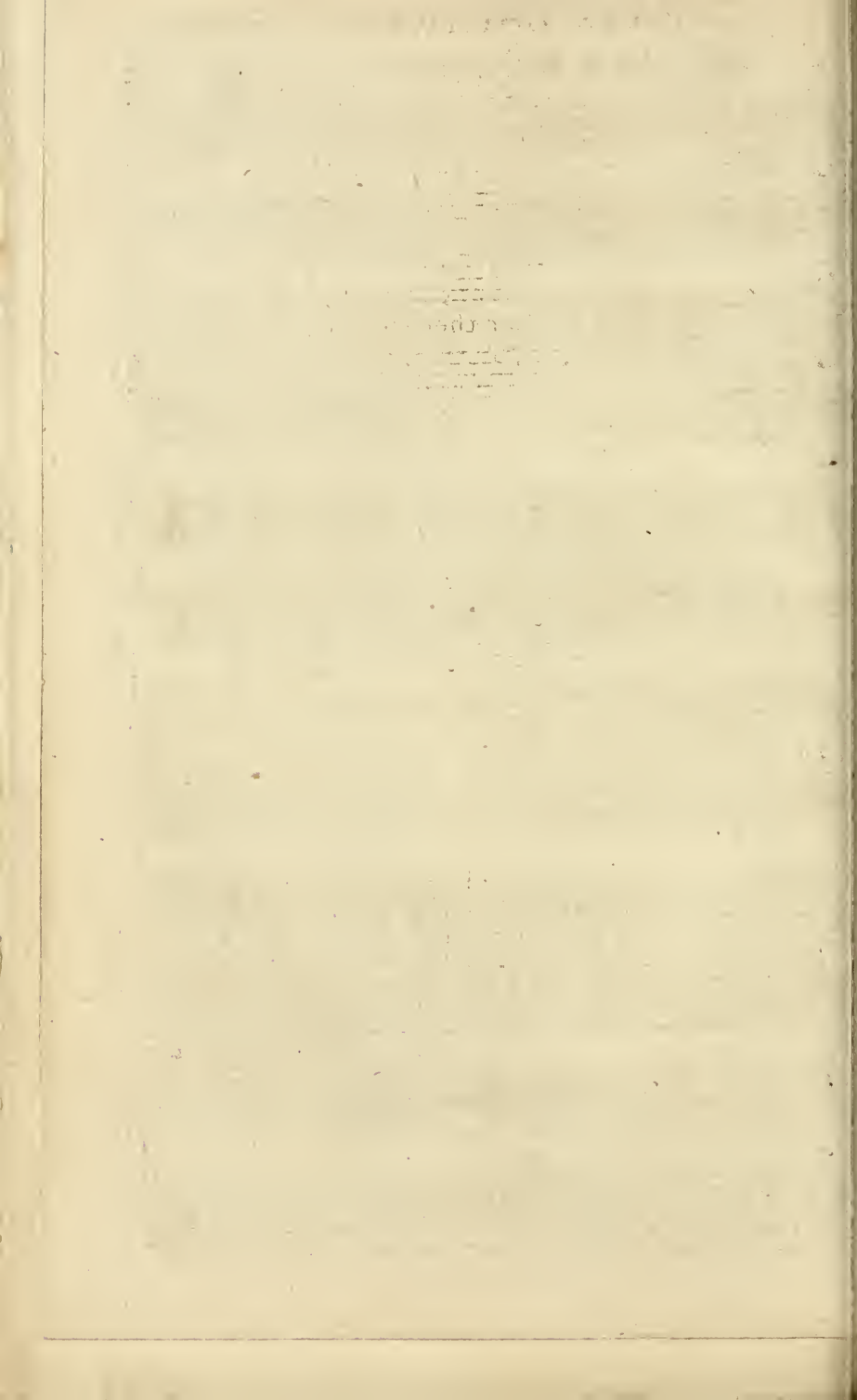
Balow, my Boy, thy Mothers Joy, thy Father bred me



great annoy. Balow lu lu lu lu lu lu lu lu lu



lu lu lu lu lilli lu



His tempting Face and flatt'ring Chear,  
In time to me did not appear ;  
But now I see, that cruel he,  
Cares neither for his Babe nor me.

*Balow, &c.*

Farewell, farewell, thou falsest Youth,  
That ever kist a Woman's Mouth,  
Let never any after me,  
Submit unto thy Courtesy :  
For, if they do, O! cruel thou,  
Wilt her abuse, and care not how.

*Balow, &c.*

I was too cred'lous at the first,  
To yield thee all a Maiden durst,  
Thou swore for ever true to prove,  
Thy Faith unchang'd, unchang'd thy Love ;  
But quick as Thought the Change is wrought,  
Thy Love's no more, thy Promise nought.

*Balow, &c.*

I wish I were a Maid again,  
From young Men's Flattery I'd refrain ;  
For now unto my Grief I find,  
They are all perjur'd and unkind :  
Bewitching Charms bred all my Harms,  
Witness my Babe lies in my Arms.

*Balow, &c.*



I take my Fate from bad to worse,  
That I must needs be now a Nurse,  
And lull my young Son on my Lap,  
From me sweet Orphan, take the Pap.  
Balow, my Child, thy Mother mild  
Shall wail as from all Bliss exil'd.

*Balow, &c.*

Balow, my Boy, weep not for me,  
Whose greatest Grief's for wronging thee;  
Nor pity her deserved Smart,  
Who can blame none but her fond Heart:  
For, too soon trusting latest finds,  
With fairest Tongues are falsest Minds.

*Balow, &c.*

Balow, my Boy, thy Father's fled,  
When he the thriftless Son has play'd,  
Of Vows and Oaths, forgetful he  
Prefer'd the Wars to thee and me.  
But now, perhaps, thy Curse and mine,  
Make him eat Acorns with the Swine.

*Balow, &c.*

But curse not him, perhaps now he,  
Stung with Remorse, is blessing thee:

Perhaps at Death ; for who can tell,  
Whether the Judge of Heaven or Hell,  
By some proud Foe has struck the Blow,  
And laid the dear Deceiver low ?

*Balow, &c.*

I wish I were into the Bounds,  
Where he lies smother'd in his Wounds,  
Repeating, as he pants for Air,  
My Name, whom once he call'd his Fair.  
No Woman's yet so fiercely set,  
But she'll forgive, tho' not forget.

*Balow, &c.*

If Linnen lacks, for my Love's sake,  
Then quickly to him would I make  
My Smock once for his Body meet,  
And wrap him in that Winding-sheet.  
Ah me ! how happy had I been,  
If he had ne'er been wrapt therein !

*Balow, &c.*

Balow, my Boy, I'll weep for thee ;  
Too soon, alake, thou'lt weep for me :  
Thy Griefs are growing to a Sum,  
God grant thee patience when they come ;

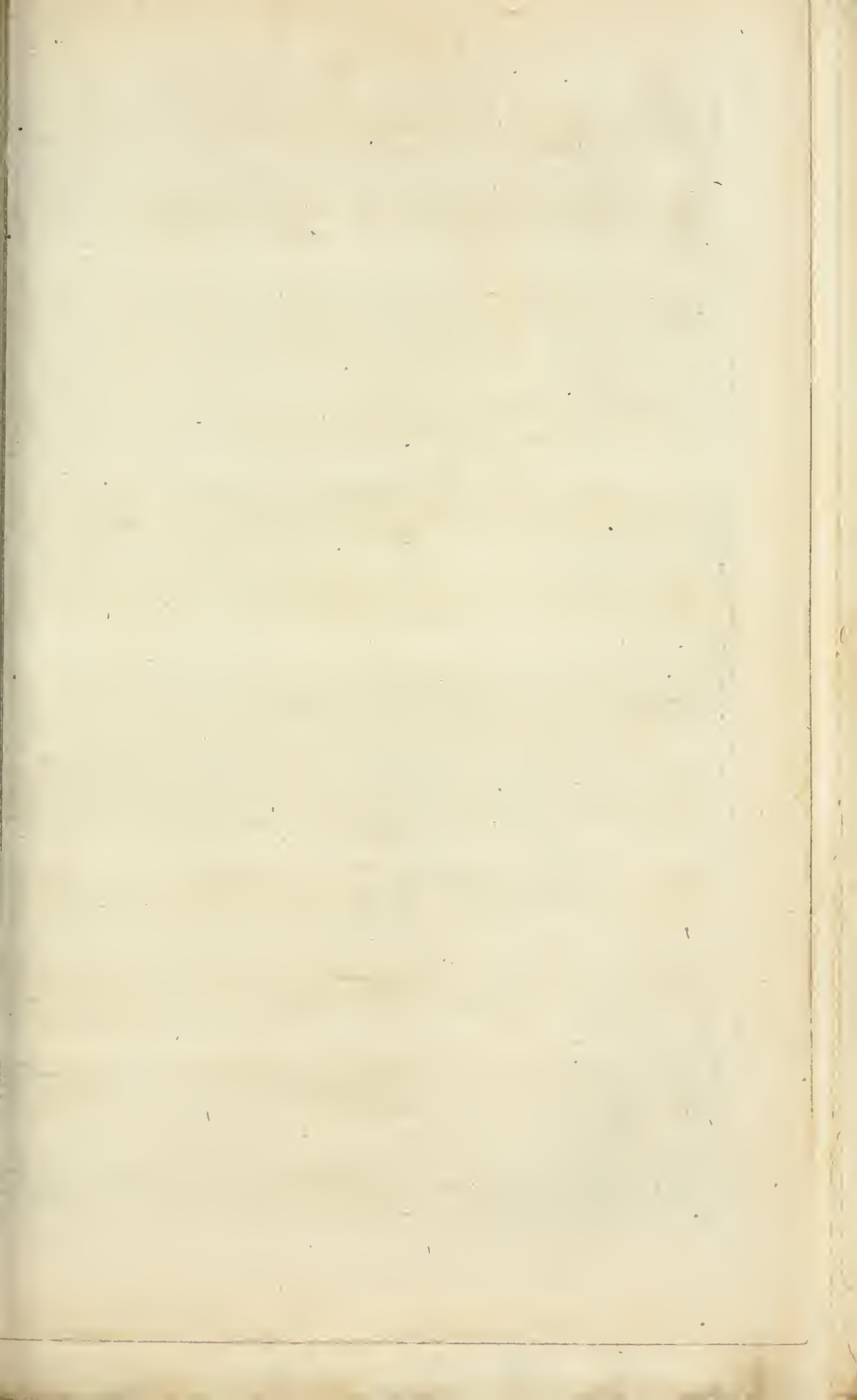
44      ORPHEUS CALEDONIUS.

Born to sustain thy Mother's Shame,  
A hapless Fate, a Bastard's Name.

*Balow, &c.*



XVIII.



Corn Riggs<sup>18</sup> are Bonny

My Pa-tie is a Lover gay, his mind is never

muddy, his Breath is sweeter then new Hay, his

Face is fair and ruddy. His shape is handfom,

middle fize; He's stately in his wawking; the

shining of his Een surprise; 'tis Heaven to

hear him tawking.





## XVIII.

*Corn Riggs are bonny.*

**M**Y *Patie* is a Lover gay,  
 His Mind is never muddy,  
 His Breath is sweeter than new Hay,  
 His Face is fair and ruddy.  
 His Shape is handsome, middle Size ;  
 He's stately in his wawking :  
 The shining of his Een surprise ;  
 'Tis Heaven to hear him tawking.

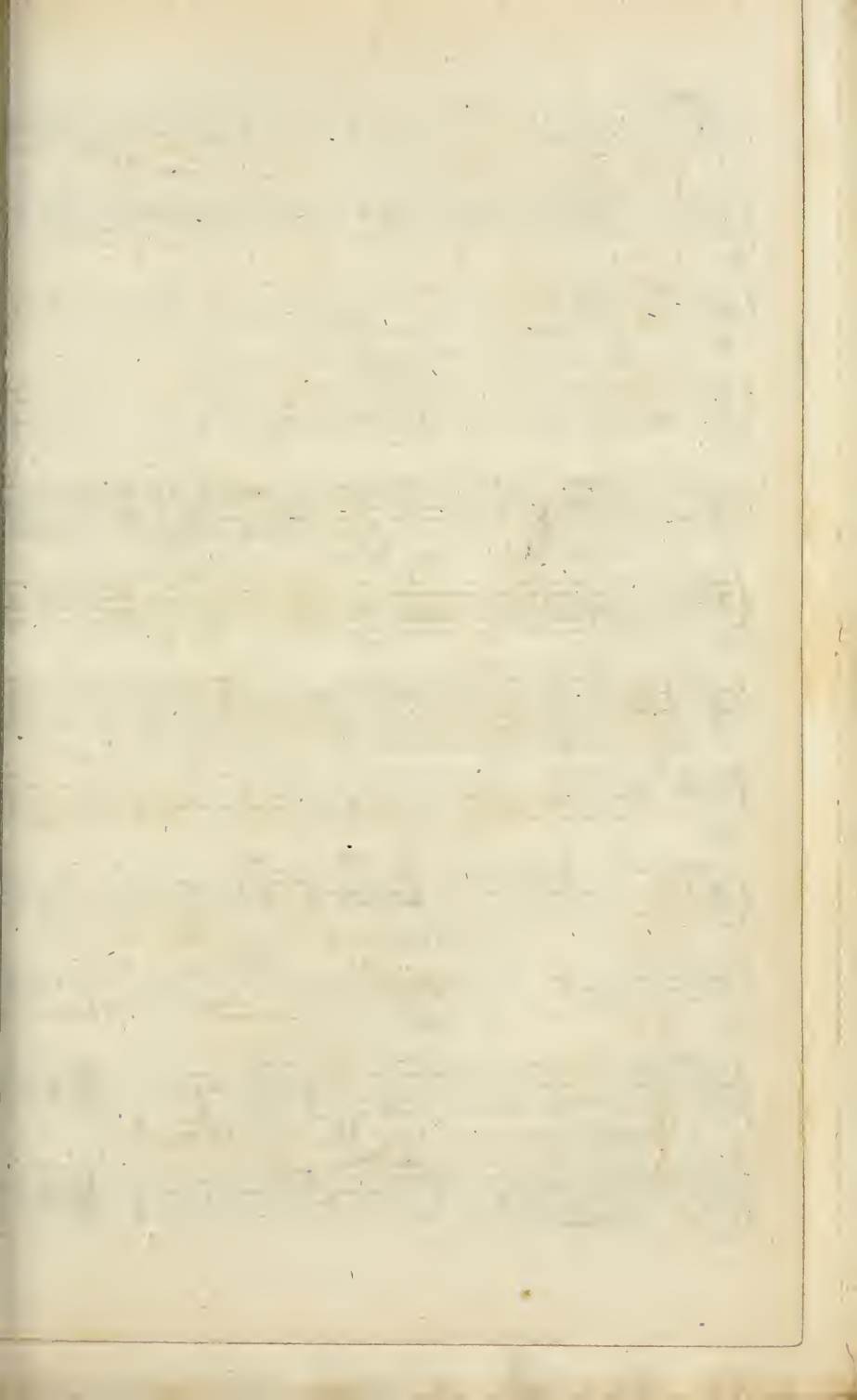
Last Night I met him on a Bawk,  
 Where yellow Corn was growing,  
 There mony a kindly Word he spake,  
 That set my Heart a glowing.  
 He kifs'd, and vow'd he wad be mine,  
 And loo'd me best of ony ;  
 That gars me like to sing finsyne,  
*O, Corn Riggs are bonny.*

Let Maidens of a filly Mind,  
 Refuse what maist they're wanting,

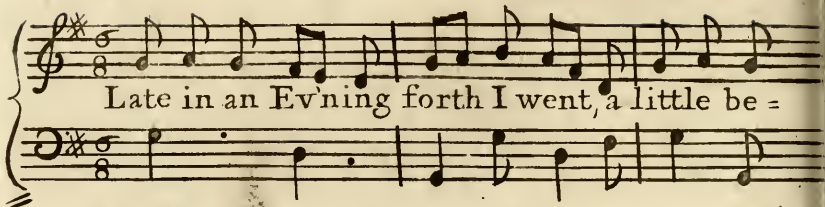
Since

Since we for yielding are design'd,  
We chafly should be granting :  
Then I'll comply, and marry *Pate*,  
And syne my Cockernony,  
He's free to touzle air or late,  
Where *Corn Riggs are bonny*.



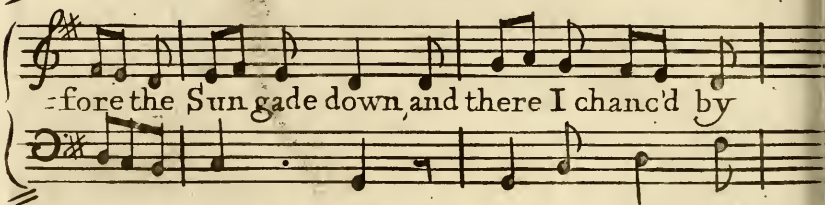


*The Auld<sup>19</sup> Goodman*



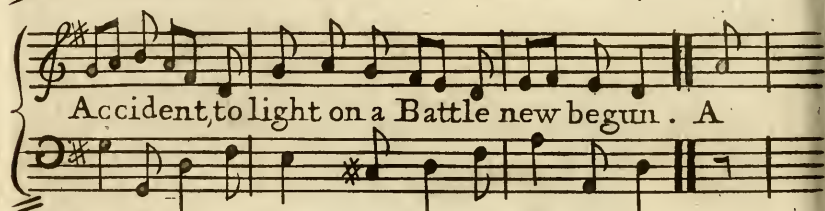
Late in an Ev'ning forth I went, a little be =

The first system of the song features a treble and bass staff in G major (one sharp) and 6/8 time. The melody is in the treble, and the bass provides a simple accompaniment. The lyrics 'Late in an Ev'ning forth I went, a little be =' are written below the staff.



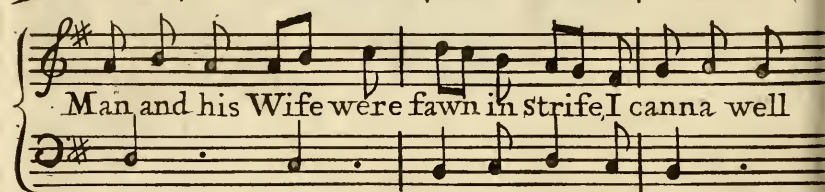
fore the Sun gade down, and there I chanc'd by

The second system continues the melody and accompaniment. The lyrics 'fore the Sun gade down, and there I chanc'd by' are written below the staff.



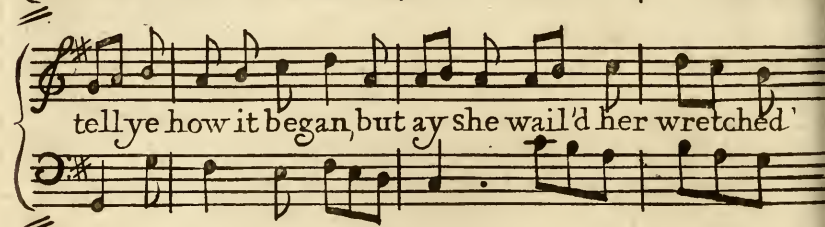
Accident, to light on a Battle new begun . A

The third system continues the melody and accompaniment. The lyrics 'Accident, to light on a Battle new begun . A' are written below the staff.



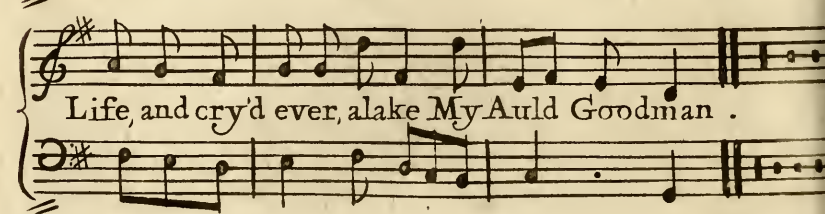
Man and his Wife were fawn in strife, I canna well

The fourth system continues the melody and accompaniment. The lyrics 'Man and his Wife were fawn in strife, I canna well' are written below the staff.



tell ye how it began, but ay she wail'd her wretched'

The fifth system continues the melody and accompaniment. The lyrics 'tell ye how it began, but ay she wail'd her wretched'' are written below the staff.



Life, and cry'd ever, alake My Auld Goodman .

The sixth system concludes the song. The lyrics 'Life, and cry'd ever, alake My Auld Goodman .' are written below the staff. The music ends with a double bar line and a repeat sign.



## XIX.

*The auld Goodman.*

**L** Ate in an Evening forth I went,  
A little before the Sun gade down,  
And there I chanc'd by Accident,  
To light on a Battle new begun.  
A Man and his Wife was fawn in a Strife,  
I canna well tell ye how it began ;  
But ay she wail'd her wretched Life,  
And cry'd ever, alake my auld Goodman.

## H E.

Thy auld Goodman, that thou tells of,  
The Country kens where he was born,  
Was but a silly poor Vagabond,  
And ilka ane leugh him to scorn :  
For he did spend, and make an end  
Of Gear, that his Forefathers wan,  
He gart the Poor stand frae the Door,  
Sae tell nae mair of thy auld Goodman.

## S H E.



SHE.

My Heart alake, is liken to break,  
 When I think on my winsome *John*,  
 His blinkan Eye and Gate sac free,  
 Was naithing like thee, thou dosend Drone.  
 His rosie Face and flaxen Hair,  
 And a Skin as white as ony Swan,  
 Was large and tall, and comely withal,  
 And thou'lt never be like my auld Goodman.

HE.

Why dost thou pleen ? I thee maintain,  
 For Meal and Mawt thou disna want ;  
 But thy wild Bees I canna please,  
 Now when our Gear gins to grow scant.  
 Of Household Stuff thou hast enough,  
 Thou wants for neither Pot nor Pan ;  
 Of sicklike Ware he left thee bare,  
 Sae tell nae mair of thy auld Goodman.

SHE.

Yes I may tell, and fret my fell,  
 To think on these blyth Days I had,  
 When he and I together lay  
 In Arms, into a well-made Bed.  
 But now I sigh, and may be sad,  
 Thy Courage is cauld, thy Colour wan,  
 Thou falds thy Feet, and fa s asleep,  
 And thou'lt ne'er be like my auld Goodman.

Then

Then coming was the Night sae dark,  
And gane was a' the Light of Day ;  
The Carle was fear'd to miss his Mark,  
And therefore wad nae langer stay :  
Then up he gat, and he ran his way,  
I trow the Wife the Day she wan,  
And ay the o'erword of the Fray  
Was ever, *Alake my auld Goodman.*





## XX.

*Lochaber.*

**F**arewell to *Lochaber*, and farewell my *Jeany*,  
Where heartsome with thee I've mony Day  
been ;

For *Lochaber* no more, *Lochaber* no more,  
We'll may be return to *Lochaber* no more.  
These Tears that I shed, they are a' for my Dear,  
And no for the Dangers attending on weir ;  
Tho' bore on rough Seas to a far bloody Shore,  
May be to return to *Lochaber* no more.

Tho' Hurricanes rise, and rise ev'ry Wind,  
They'll ne'er make a Tempest like that in my Mind.  
Tho' loudest of Thunder on louder Waves roar,  
That's naithing like leaving my Love on the Shore.  
To leave thee behind me, my Heart is fair pain'd,  
By Ease that's inglorious, no Fame can be gain'd :  
And Beauty and Love's the Reward of the Brave,  
And I must deserve it before I can crave.

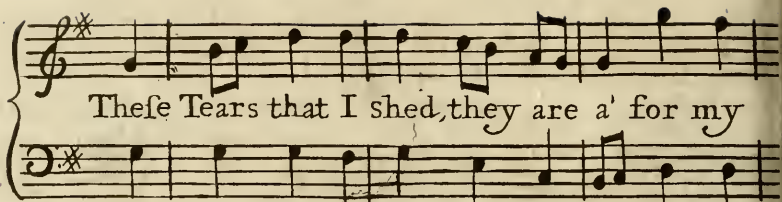
Then glory, my *Jeany*, maun plead my Excuse,  
Since Honour commands me, how can I refuse?

Without

20  
LOCHABER

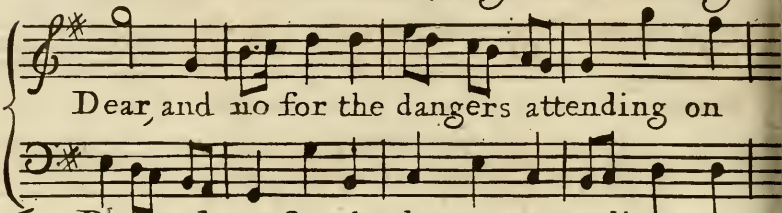
for 2 Voices

Farewell to *Lochaber*, and farewell my *Jean*, where  
Farewell to *Lochaber*, and farewell my *Jean*, where  
heartsome with thee I have mony Day  
heartsome with thee I have mony Day  
been, For *Lochaber* no more, *Lochaber* no  
been; for *Lochaber* no more no  
more we'll may be return, to *Lochaber* no  
more we'll may be return, to *Lochaber* no  
more.  
more.



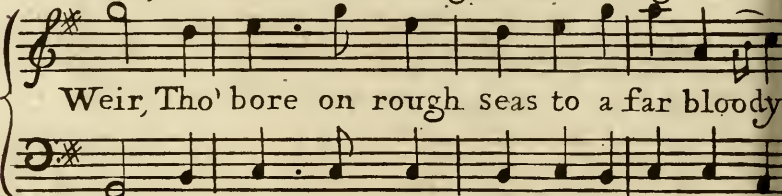
These Tears that I shed, they are a' for my

These Tears that I shed, they are a' for my



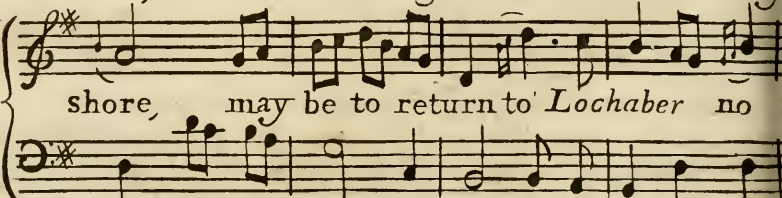
Dear, and no for the dangers attending on

Dear, and no for the dangers attending on



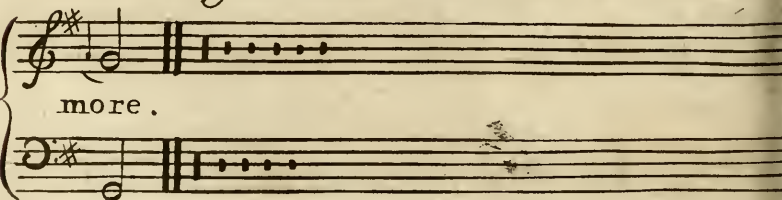
Weir, Tho' bore on rough seas to a far bloody

Weir, Tho' bore on rough seas to a far bloody



shore, may be to return to *Lochaber* no

shore, may be to return to *Lochaber* no



more.

more.



Without it I ne'er can have Merit for thee ;  
And without thy Favour, I'd better not be !  
I gae then, my Lass, to win Honour and Fame,  
And if I should luck to come gloriously hame,  
I'll bring a Heart to thee with Love running o'er,  
And then I'll leave thee and *Lochaber* no more.





## XXI.

*As Sylvia in a Forest lay.*

**A**S *Sylvia* in a Forest lay,  
 To vent her Woe alone ;  
 Her Swain *Sylvander* came that Way,  
 And heard her dying Moan.  
 Ah ! is my Love (she said) to you,  
 So worthless and so vain ?  
 Why is your wonted Fondness now  
 Converted to Disdain ?

You vow'd the Light should Darkness turn,  
 E'er you'd exchange your Love ;  
 In Shades now may Creation mourn,  
 Since you unfaithful prove.  
 Was it for this I Credit gave  
 To ev'ry Oath you swore ?  
 But ah ! it seems they most deceive,  
 Who most our Charms adore.

'Tis plain, your Drift was all Deceit,  
 The Practice of Mankind :

**Alas!**

To the Tune of *Pinky House*

As *Sil-via* in a Forest lay, to vent her woe a =

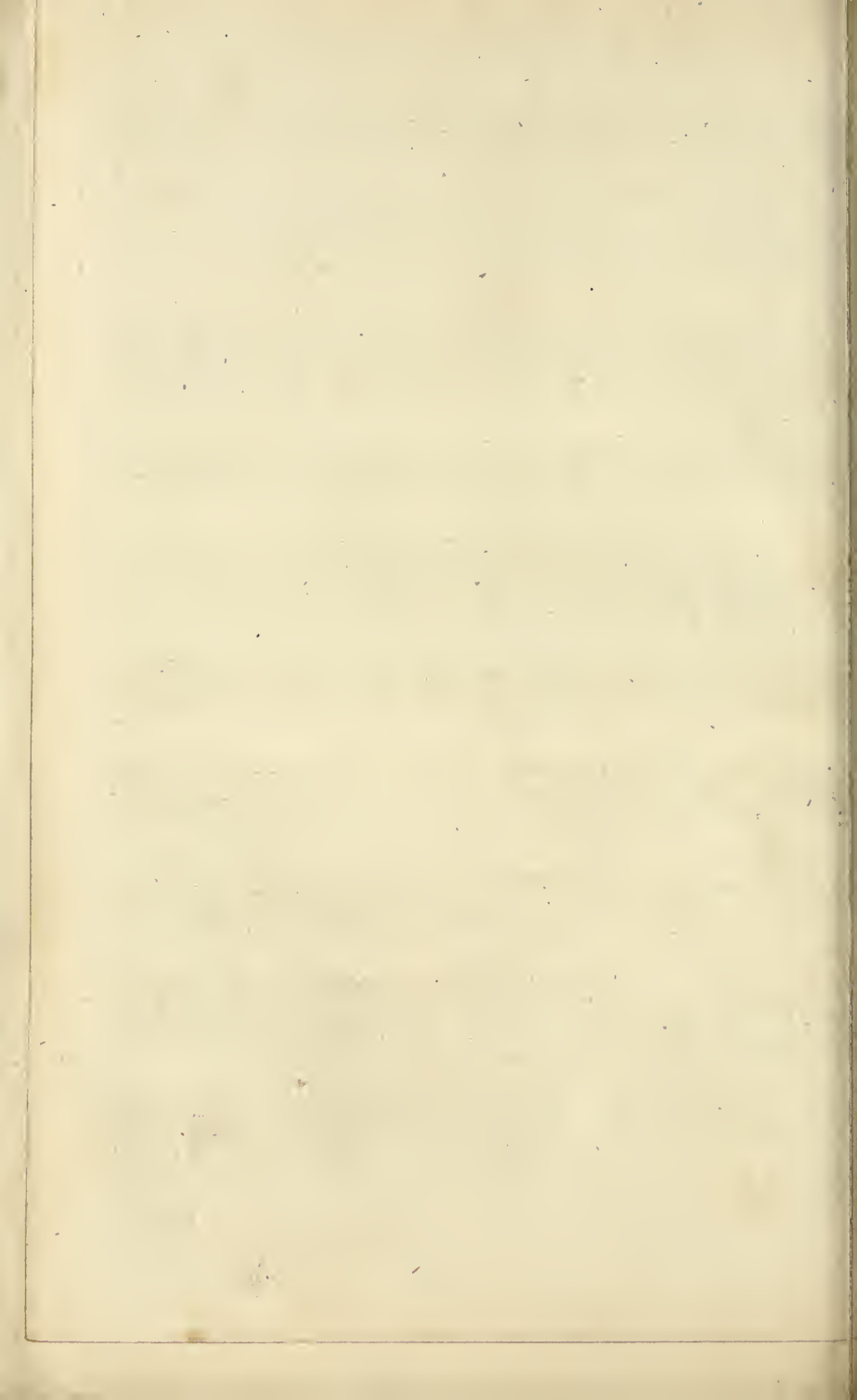
= lone; Her Swain *Sylvander* came that way, and

heard her dy-ing moan. Ah! is my Love (the

saïd) to you so worthlefs and so vain: why is your

wonted fondness now Convert-ed to Disdain.

The musical score is written for two staves (treble and bass clef) in G major (one flat) and common time. It features several trills (tr.) and repeat signs. The lyrics are written below the staves, with some words in italics.



Alas ! I see it but too late,  
My Love had made me blind.  
For you, delighted I could die :  
But oh ! with Grief I'm fill'd,  
To think that credulous constant I  
Should by your self be kill'd.

This said — all breathless, sick and pale,  
Her Head upon her Hand,  
She found her vital Spirits fail,  
And Senses at a stand.

*Sylvander* then began to melt :  
But e'er the Word was given,  
The heavy Hand of Death she felt,  
And sigh'd her Soul to Heaven.







## XXII.

*When absent from the Nymph I love.*

When absent from the Nymph I love,  
 I'd fain shake off the Chains I wear ;  
 But whilst I strive these to remove,  
 More Fetters I'm oblig'd to bear.  
 My captiv'd Fancy Day and Night,  
 Fairer and fairer represents  
*Belinda*, form'd for dear Delight,  
 But cruel Cause of my Complaints.

All Day I wander through the Groves,  
 And sighing hear from ev'ry Tree  
 The happy Birds chirping their Loves ;  
 Happy, compar'd with lonely me.  
 When gentle Sleep with balmy Wings,  
 To rest fans ev'ry weary'd Wight,  
 A thousand Fears my Fancy brings,  
 That keep me watching all the Night.

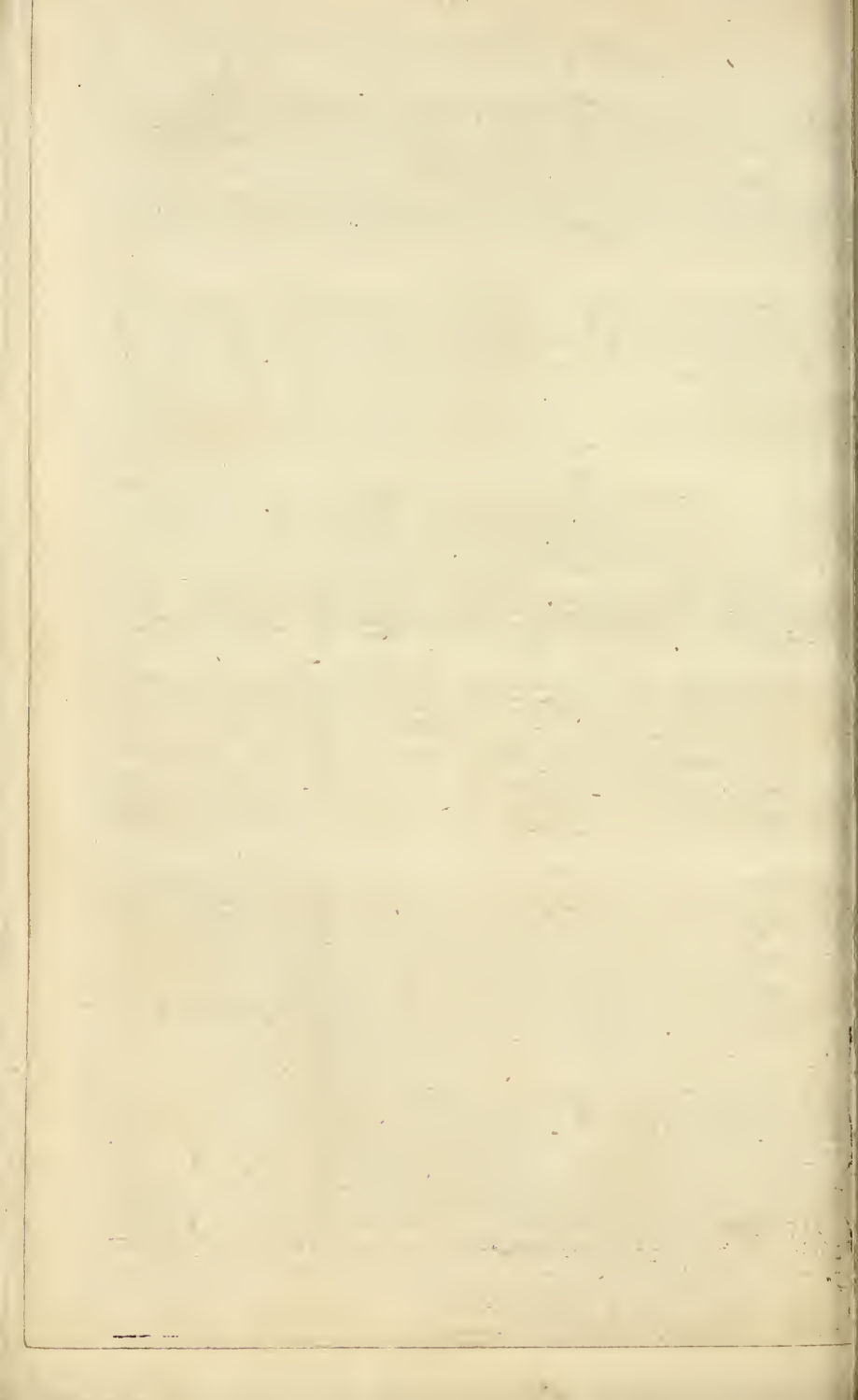
Sleep flies, while like the Goddess fair,  
 And all the Graces in her Train,

With

22

*When absent from the Nymph I Love*

When absent from the Nymph I Love, I'd fain shake  
off the Chains I wear; but whilst I strive these to re-  
move, more Fetters I'm o-blig'd to bear. My cap-tiv'd  
Fancy Day and Night, fairer, and fairer represents, Bel  
inda form'd for dear Delight, but cruel Cause of  
my Complaints .



With melting Smiles and killing Air  
Appears the Cause of all my Pain,  
A while my Mind delighted flies,  
O'er all her Sweets with thrilling Joy;  
Whilst want of Worth makes Doubts arise,  
That all my trembling Hopes destroy,

Thus while my Thoughts are fix'd on her,  
I'm all o'er Transport and Desire;  
My Pulse beats high, my Cheeks appear  
All Roses, and mine Eyes all Fire.  
When to my self I turn my View,  
My Veins grow chill, my Cheeks look wan:  
Thus whilst my Fears my Pains renew,  
I scarcely look or move a Man.





## XXIII.

*For ever, Fortune, wilt thou prove.*

**F**OR ever, Fortune, wilt thou prove,  
 An unrelenting Foe to Love?  
 And when we meet a mutual Heart,  
 Come in between, and bid us part?  
 Bid us sigh on from Day to Day,  
 And wish, and wish the Soul away;  
 Till Youth and genial Years are flown,  
 And all the Life of Life is gone.

But busy, busy still art thou,  
 To bind the loveless, joyless Vow;  
 The Heart from Pleasure to delude,  
 And join the Gentle to the Rude.  
 For once, O Fortune, hear my Prayer,  
 And I absolve thy future Care;  
 All other Blessings I resign,  
 Make but the dear *Amanda* mine.





Logan <sup>23</sup>Water

For ever, Fortune, wilt thou prove, an un-re =

=lenting foe to Love; and when we meet, a mutual

heart, come in between, and bid us part; Bid

us sigh on from day to day, and wish, and wish the

Soul away; till Youth and genial Years are flown, and

all the Life of Life is gone.

*The Bonniest Lass in a the World*

Look where my dear *Hamilla* smiles, *Hamilla* !

heavenly charmer, see how with all their Arts and

wiles, the *Loves* and *Graces* arm her. A Blush dwells

glowing on her cheeks, Fair seats of Youthfull Plea =

=sures, there Love in smiling Language speaks, there

spreads his *Rosy* Treasures .



## XXIV.

*The bonniest Lafs in a' the Warld.*

LOOK where my dear *Hamillia* smiles,  
*Hamillia* ! heavenly Charmer ;  
See how with all their Arts and Wiles,  
The *Loves* and *Graces* arm her.  
A Blush dwells glowing on her Cheeks,  
Fair Seats of youthful Pleasures ;  
There Love in smiling Language speaks,  
There spreads his rosy Treasures.

O fairest Maid, I own thy Power,  
I gaze, I sigh and languish,  
Yet ever, ever will adore,  
And triumph in my Anguish.  
But ease, O Charmer, ease my Care,  
And let my Torments move thee ;  
As thou art fairest of the Fair,  
So I the dearest love thee.



## XXV.

*Clout the Caldron.*

**H**A V E you any Pots or Pans,  
 Or any broken Chandlers?  
 I am a Tinkler to my Trade,  
 And newly come frae *Flanders*.  
 As scant of Siller as of Grace;  
 Disbanded, we've a bad-run;  
 Gar tell the Lady of the Place,  
 I'm come to clout her Caldron.  
*Fa adrie, didle, didle, &c.*

Madam, if you have Wark for me,  
 I'll do't to your Contentment,  
 And dinna care a single Flie  
 For any Man's Resentment:  
 For, Lady fair, tho' I appear,  
 To every ane a Tinkler;  
 Yet to your sell I'm bauld to tell,  
 I am a gentle Jinker.  
*Fa adrie, didle, didle, &c.*



Clout the<sup>25</sup> Caldron

Have you any Pots or Pans, or any broken

The first system of the song features a treble and bass staff in common time. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter notes.

Chandlers, I am a Tinkler to my Trade, and

The second system continues the melody and accompaniment. The treble staff melody includes some beamed sixteenth notes, and the bass staff continues with quarter notes.

newly come frae Flanders, As scant of filler

The third system of the song. The treble staff melody is consistent with the previous systems, and the bass staff accompaniment remains simple.

as of Grace, disbanded, we've a Bad-run; gar

The fourth system of the song. The treble staff melody continues, and the bass staff accompaniment is consistent.

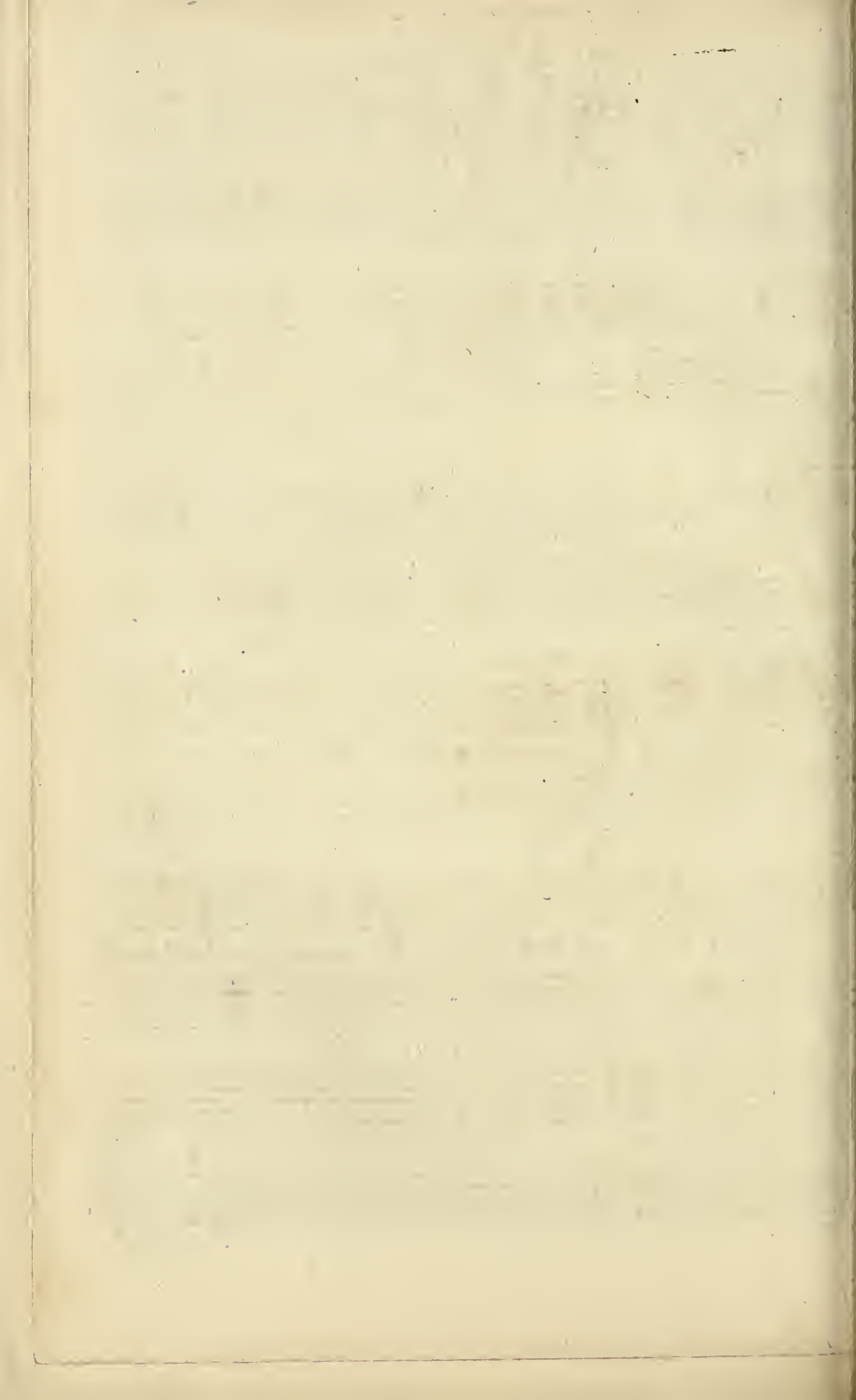
tell the Lady of the Place, I'm come to clout her

The fifth system of the song. The treble staff melody continues, and the bass staff accompaniment is consistent.

Caldron .

The final system of the song. The treble staff melody concludes with a double bar line, followed by a series of dots. The bass staff accompaniment also concludes with a double bar line, followed by a series of dots.





Love *Jupiter* into a Swan  
 Turn'd, for his lovely *Leda*;  
 He like a Bull o'er Meadows ran,  
 To carry aff *Europa*.  
 Then may not I, as well as he,  
 To cheat your *Argos* blinker,  
 And win your Love like mighty *Jove*,  
 Thus hide me in a Tinkler.  
*Fa adrie, didle, didle, &c.*

Sir, ye appear a cunning Man,  
 But this fine Plot you'll fail in ;  
 For there is neither Pot nor Pan  
 Of mine, you'll drive a Nail in.  
 Then bind your Budget on your Back,  
 And Nails up in your Apron ;  
 For I've a Tinkler under Tack,  
 That's us'd to clout my Caldron.  
*Fa adrie, didle, didle, &c.*





## XXVI.

*Willy was a wanton Wag.*

**W***ILLY* was a wanton Wag,  
 The blythest Lad that e'er I saw,  
 At Bridals still he bore the Brag,  
 And carried ay the Gree awa':  
 His Doublet was of *Zetland* Shag,  
 And wow! but *Willy* he was braw,  
 And at his Shoulder hang a Tag,  
 That pleas'd the Lassies best of a'.

He was a Man without a Clag,  
 His Heart was frank without a Flaw;  
 And ay whatever *Willy* said,  
 It was still hadden as a Law.  
 His Boots they were made of the Jag,  
 When he went to the Weapon-shaw,  
 Upon the green nane durst him brag,  
 The feind a ane amang them a'.

And was not *Willy* well worth Gowd?  
 He wan the Love of great and sma';

## WILLY was a wanton Wag

Willy was a wanton wag, the Blithest Lad that

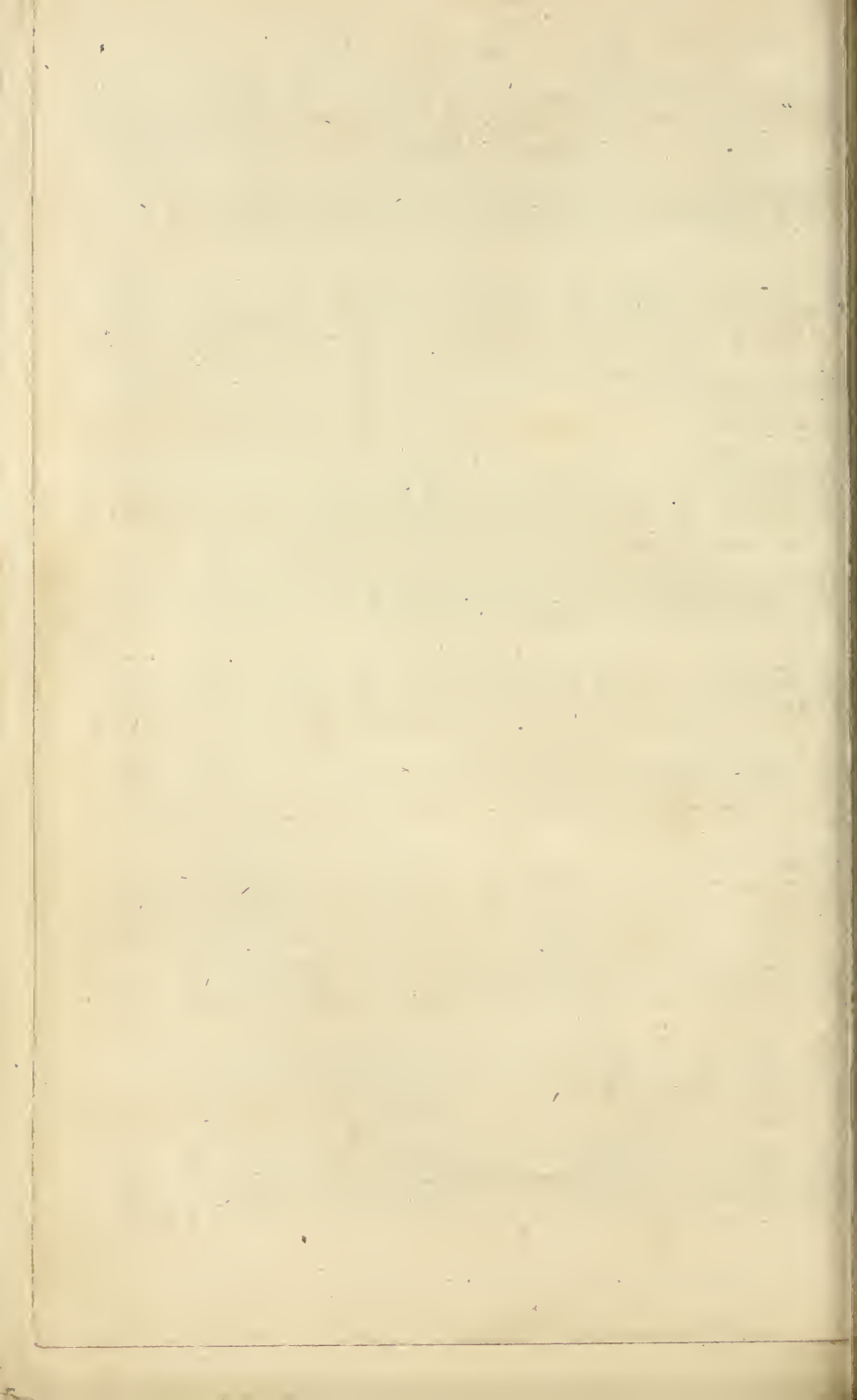
e'er I saw, at Bridals still he bore the Brag, and

carried ay the Gree awa: His Doublet was of

Zetland shag, and wow! but Willy he was braw, and

at his shoulder hang a Tag, that pleasd the Lasses

best of a.





For after he the Bride had kiss'd,  
He kiss'd the Lassies hale sale a'.  
Sae merrily round the Ring they row'd,  
When be the Hand he led them a',  
And Smack on Smack on them bestow'd,  
By virtue of a standing Law.

And was na *Willy* a great Lown,  
As shyre a Lick as e'er was seen?  
When he danc'd with the Lassies round,  
The Bridegroom speer'd where he had been.  
Quoth *Willy*, I've been at the Ring,  
With bobbing, faith, my Shanks are fair;  
Gae ca' your Bride and Maidens in,  
For *Willy* he dow do nae mair.

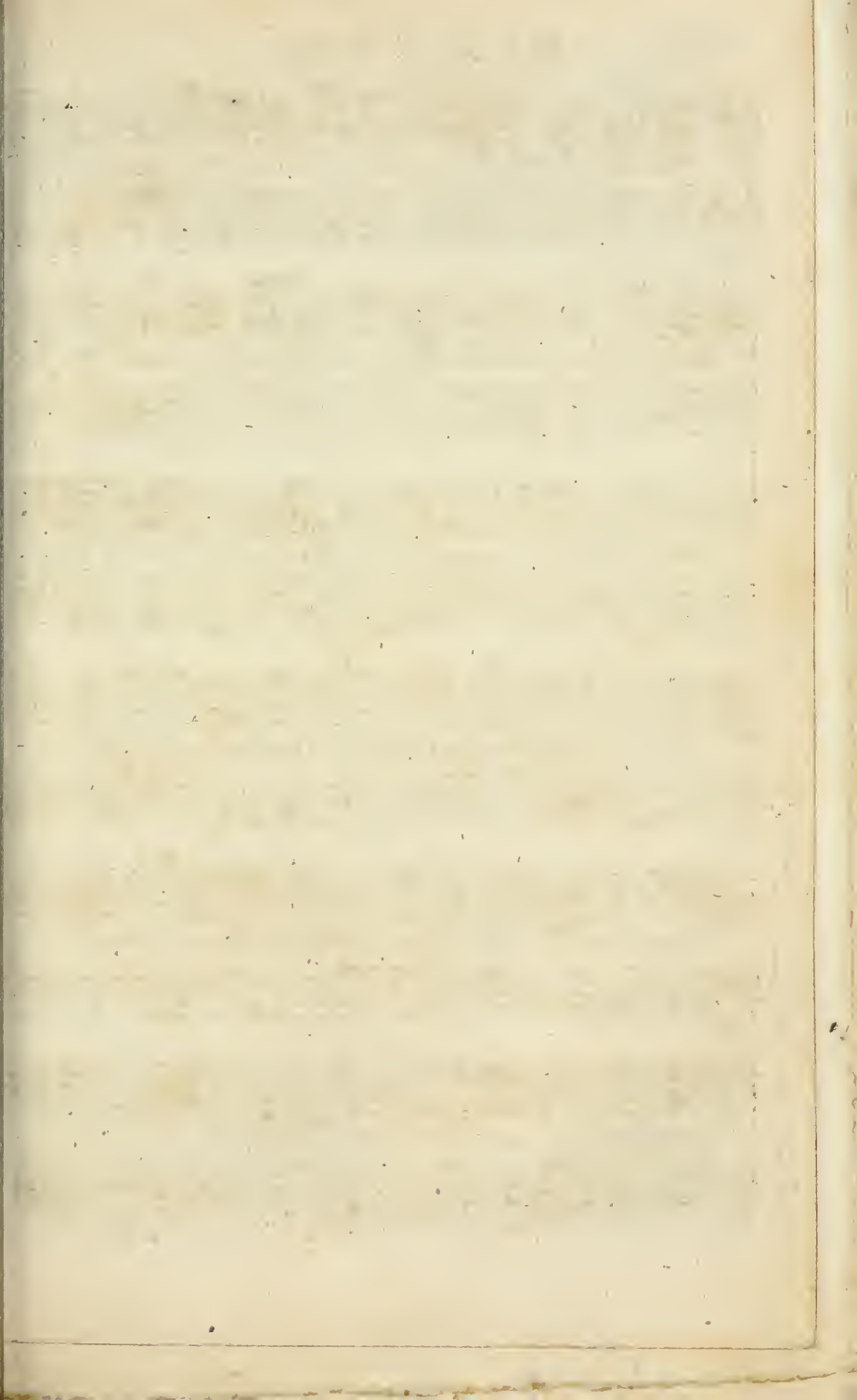
Then rest ye, *Willy*, I'll gae out,  
And for a wee fill up the Ring;  
But, Shame light on his souple Snout,  
He wanted *Willy's* wanton Fling.  
Then straight he to the Bride did fare,  
Says, well's me on your bonny Face,  
With bobbing *Willy's* Shanks are fair,  
And I am come to fill his Place.

Bridegroom, she says, you'll spoil the Dance,  
And at the Ring you'll ay be lag;  
Unless like *Willy* ye advance;  
(O! *Willy* has a wanton Leg)

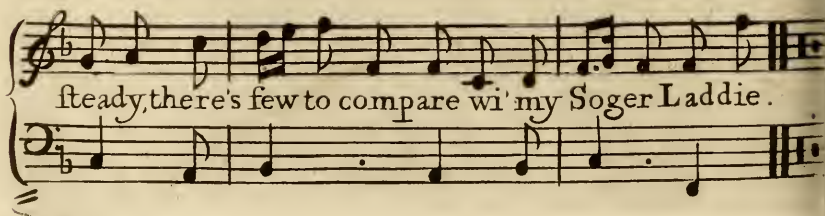
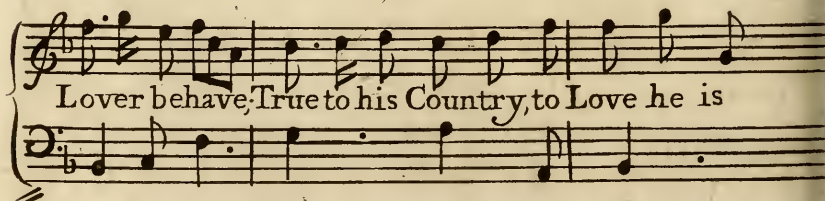
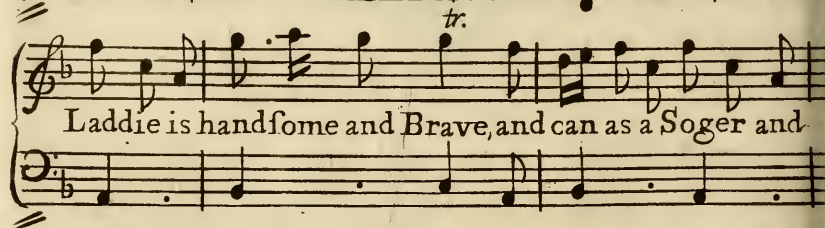
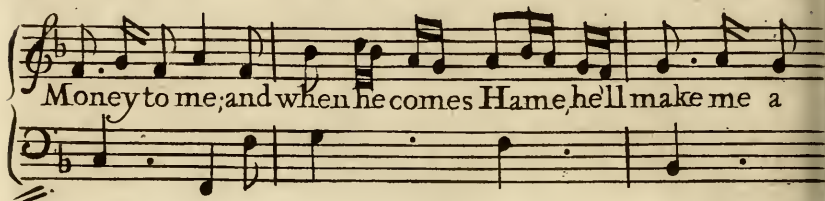
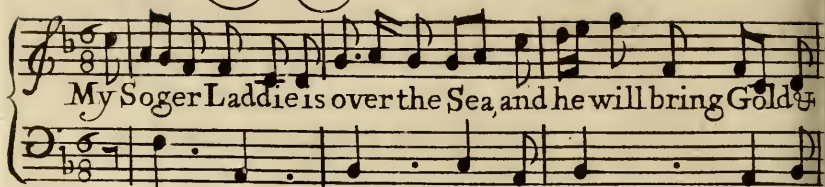
For

For we't he learns us a' to steer,  
And formast ay bears up the Ring ;  
We will find nae sic Dancing here,  
If we want *Willy's* wanton Fling.





*My Soger<sup>27</sup> Laddie*





## XXVII.

*Soger Laddie.*

**M**Y Soger Laddie  
Is over the Sea,  
And he will bring Gold  
And Money to me ;  
And when he comes hame,  
He'll make me a Lady,  
My Blessing gang with  
My Soger Laddie.

My doughty Laddie  
Is handsome and brave,  
And can as a Soger  
And Lover behave ;  
True to his Country,  
To Love he is steady,  
There's few to compare  
With my Soger Laddie.

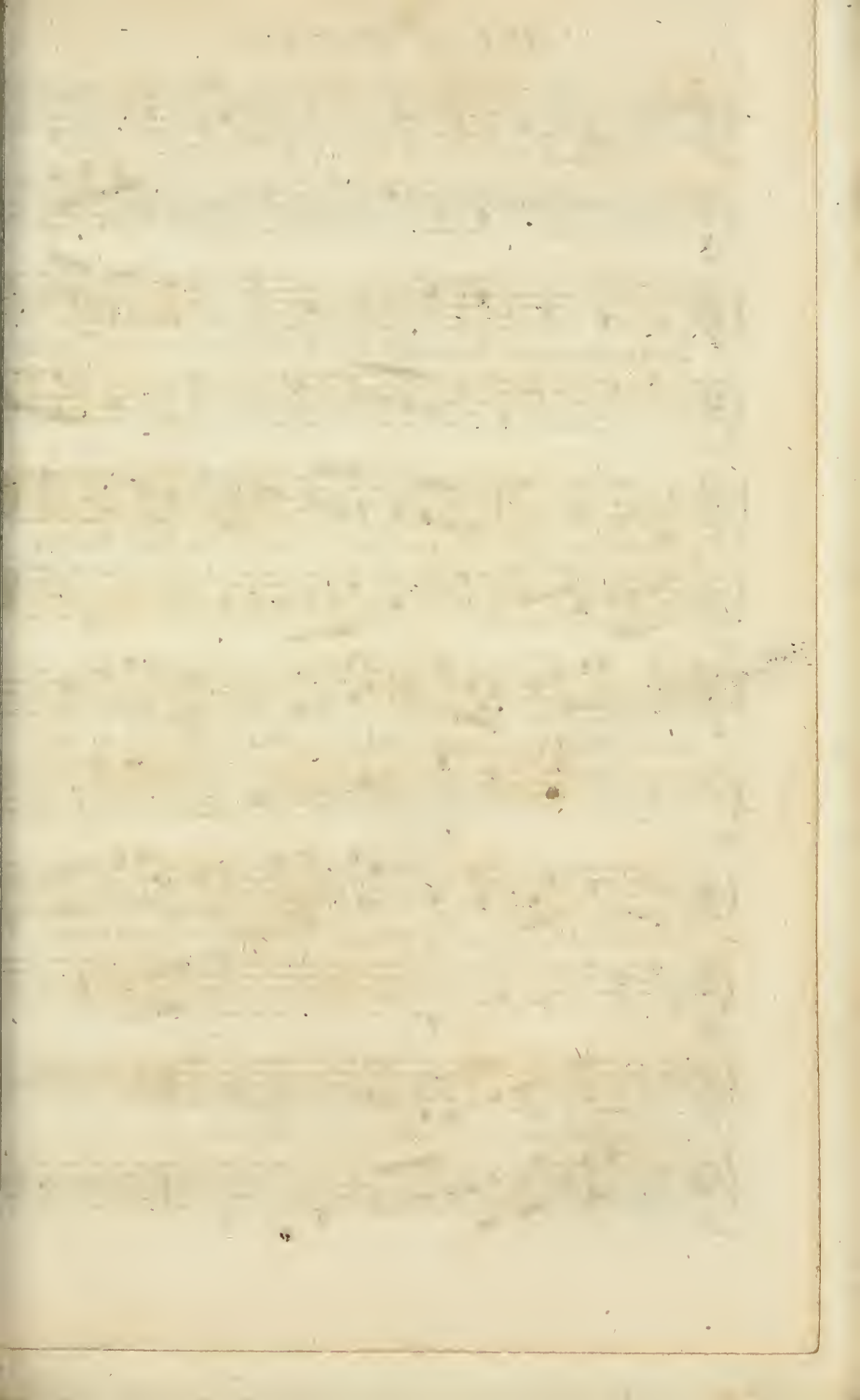
Shield him, ye Angels,  
Frae Death in Alarms,



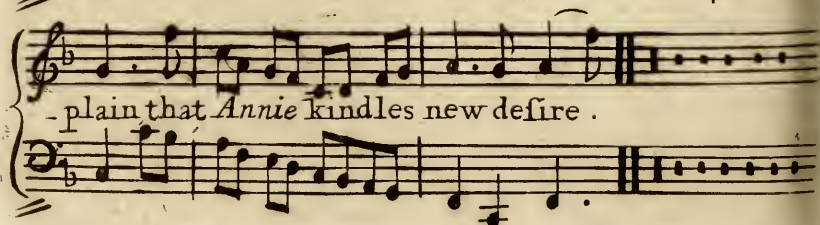
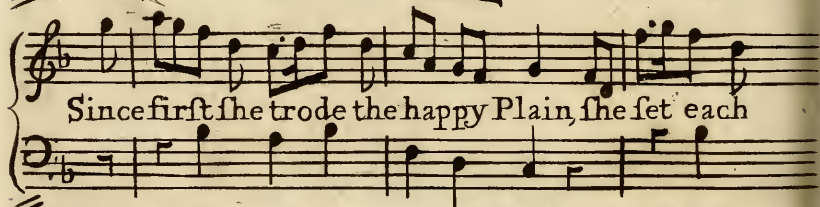
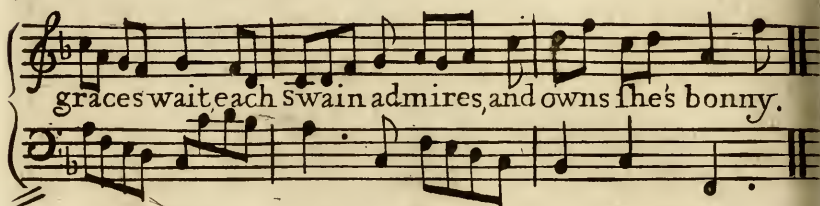
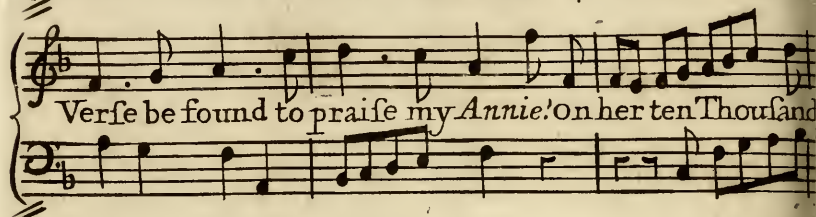
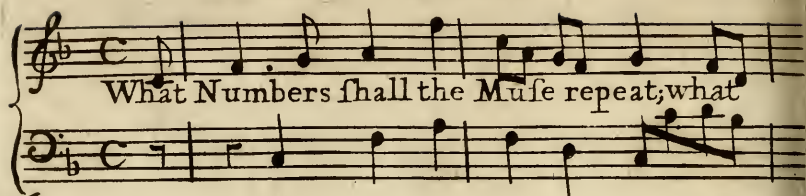
Return him with Lawrels  
To my langing Arms.  
Syne frae all my Care  
Ye'll pleasantly free me,  
When back to my Wishes  
My Soger ye gie me.

O soon may his Honours  
Bloom fair on his Brow,  
As quickly they must,  
If he get his due :  
For in noble Actions,  
His Courage is ready,  
Which makes me delight  
In my Soger Laddie.





28  
*ALLAN WATER*





## XXVIII.

*Allan Water.*

WHAT Numbers shall the Muse repeat ?  
What Verse be found to praise my *Annie* ?  
On her ten thousand Graces wait,  
Each Swain admires, and owns she's bonny.  
Since first she trode the happy Plain,  
She set each youthful Heart on fire ;  
Each Nymph does to her Swain complain,  
That *Annie* kindles new Desire.

Among the Crowd *Amyntor* came ;  
He look'd, he lov'd, he bow'd to *Annie* ;  
His rising Sighs express his Flame,  
His Words were few, his Wishes many.  
With Smiles the lovely Maid reply'd,  
Kind Shepherd, why should I deceive ye ?  
Alas ! your Love must be deny'd,  
This destin'd Breast can ne'er relieve ye.

Young *Damon* came with *Cupid's* Art,  
His Wiles, his Smiles, his Charms beguiling ;

He stole away my Virgin Heart ;  
Cease, poor *Amyntor*, cease bewailing.  
Some brighter Beauty you may find,  
On yonder Plain the Nymphs are many ;  
Then chuse some Heart that's unconfin'd,  
And leave to *Damon* his own *Annie*.







29  
Young PHILANDER

Young *Philander* wou'd me lang, But I was

peevish, and forbad him, I wad-na tent his loving

sang But now I wish I wish I had him: ilk Morning

when I view my Glafs, then I perceive my Beauty

going; when the wrinkles seize the face, then

Maids may bid a-dieu to wooing.



## XXIX.

*Peer of Leith.*

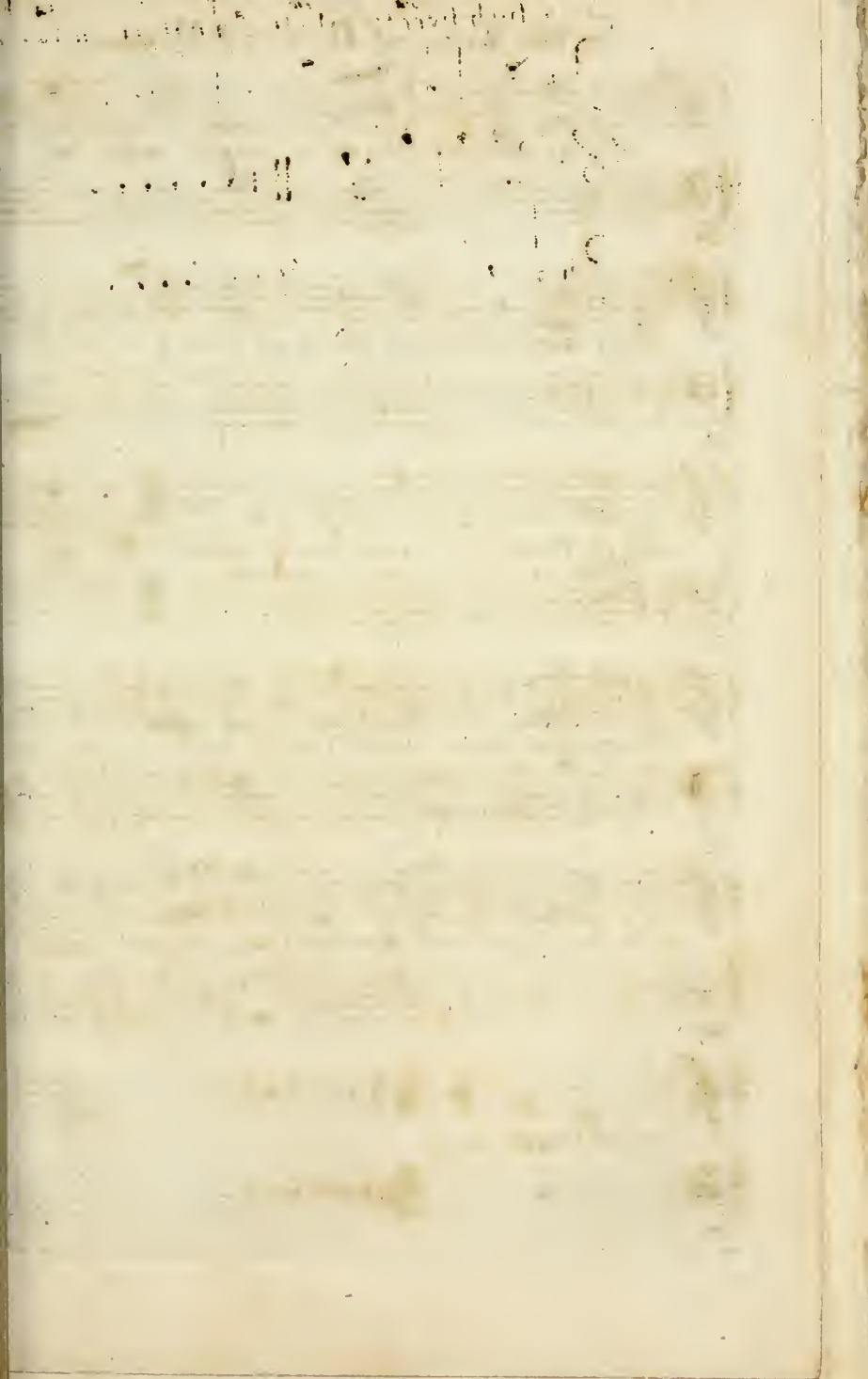
**Y**Oung *Philander* woo'd me lang,  
But I was pcevish, and forbad him,  
I wadna tent his loving Sang,  
But now I wish, I wish I had him :  
Ilk Morning when I view my Glafs,  
Then I perceive my Beauty going ;  
And when the Wrinkles seize the Face,  
Then we may bid adieu to wooing.

My Beauty, anes so much admir'd,  
I find it fading fast, and flying ;  
My Cheeks, which Coral like appear'd,  
Grow pale, the broken Blood decaying :  
Ah! we may see our selves to be,  
Like Summer Fruit that is unshaken ;  
When ripe, they soon fall down and die,  
And by Corruption quickly taken.

Use then your Time, ye Virgins fair,  
Employ your Day before 'tis evil ;

Fifteen is a Season rare,  
But five and twenty is the Devil.  
Just when ripe, consent unto't,  
Hug nae mair your lanely Pillow :  
Women are like other Fruit,  
They lose their Relish when too mellow,







30  
*To the Tune of* **BESSY'S Haggies**

*Bessy's* Beauties shine sae bright, were her

The first system of the song features a treble and bass staff in G major (one sharp) and common time. The treble staff contains the melody, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the treble staff.

many virtues fewer, She wad ever give delight,

The second system continues the melody and accompaniment. The lyrics are written below the treble staff.

and in Transport make me view her. Bonny

The third system concludes with a double bar line. The lyrics are written below the treble staff.

*Bessy*, thee alane, Love I, nathing else about thee

The fourth system continues the melody and accompaniment. The lyrics are written below the treble staff.

with thy comelinefs I'm tane, and langer cannot

The fifth system continues the melody and accompaniment. The lyrics are written below the treble staff.

live without thee.

The sixth system concludes the song with a double bar line. The lyrics are written below the treble staff.



XXX.

*Bessy's Haggies.*

**B***essy's* Beauties shine sae bright,  
Were her many Virtues fewer,  
She wad ever give Delight,  
And in Transport make me view her.  
Bonny *Bessy*, thee alane  
Love I, naithing else about thee;  
With thy Comeliness I'm tane,  
And langer cannot live without thee.

*Bessy's* Bosom's fast and warm,  
Milk-white Fingers still employ'd;  
He who takes her to his Arm,  
Of her Sweets can ne'er be cloy'd.  
My dear *Bessy*, when the Roses  
Leave thy Cheek, as thou grows aulder,  
Virtue, which thy Mind discloses,  
Will keep Love frae growing caulder.

*Bessy's* Tocher is but scanty,  
Yet her Face and Soul discovers

These

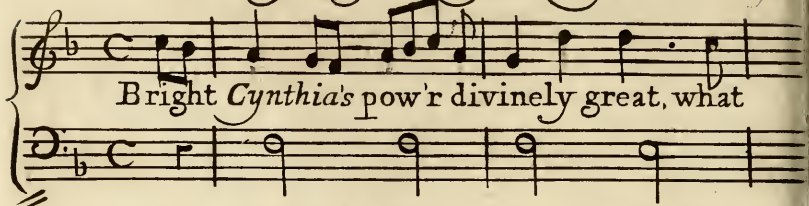
These enchanting Sweets in plenty,  
Must intice a thousand Lovers.  
It's not Money, but a Woman  
Of a Temper kind and easy,  
That gives Happinefs uncommon,  
Petted things can nought but teez ye.



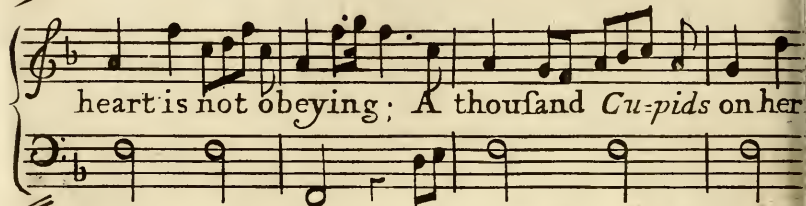


To the Tune of I fix'd<sup>31</sup> my Fancy on her

Bright *Cynthia's* pow'r divinely great, what



heart is not obeying; A thousand *Cu-pids* on her



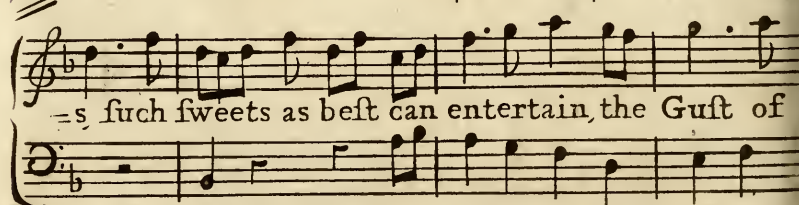
wait, and in her Eyes are playing. she seems the



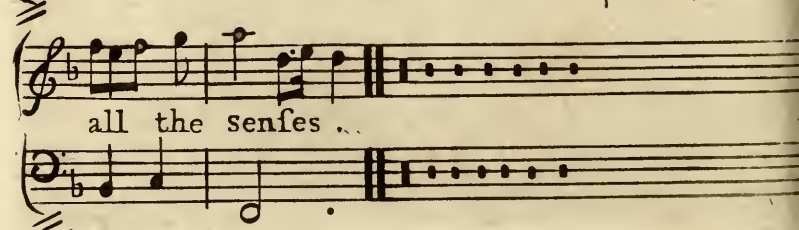
Queen of Love to reign; for she alone dispen- =



=s such sweets as best can entertain, the Gust of



all the senses ..







## XXXI.

*Bright Cynthia's Power.*

**B** Right *Cynthia's* Power divinely great,  
What Heart is not obeying ?  
A thousand *Cupids* on her wait,  
And in her Eyes are playing.  
She seems the Queen of Love to reign  
For she alone dispenses  
Such Sweets, as best can entertain  
The Gust of all the Senses.

Her Face a charming Prospect brings,  
Her Breath gives balmy Blissess ;  
I hear an Angel when she sings,  
And taste of Heaven in Kisses.  
Four Senses thus she feasts with Joy,  
From Nature's richest Treasure :  
Let me the other Sense employ,  
And I shall die with pleasure.



## XXXII.



## XXXII.

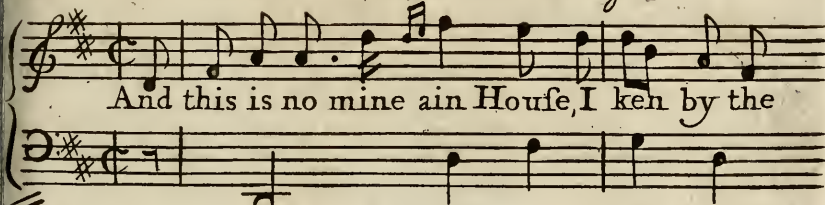
*This is no mine ain House.*

THIS is not mine ain House,  
 I ken by the Rigging o't;  
 Since with my Love I've changed Vows,  
 I dinna like the Bigging o't.  
 For now that I'm young *Robie's* Bride,  
 And Mistress of his Fire-side,  
 Mine ain House I'll like to guide,  
 And please me with the Triggung on't.

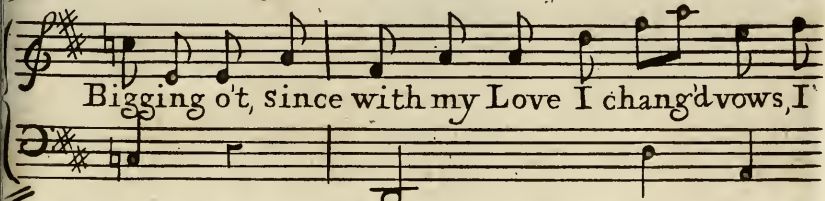
Then farewell to my Father's House,  
 I gang where Love invites me;  
 The strictest Duty this allows,  
 When Love with Honour meets me.  
 When *Hymen* moulds us into ane,  
 My *Robie's* nearer than my Kin,  
 And to refuse him were a Sin,  
 Sae lang's he kindly treats me.

When I'm in mine ain House,  
 True Love shall be at hand ay,

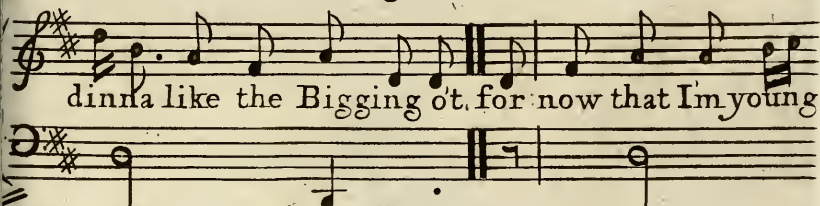
*This is no mine ain House*



And this is no mine ain House, I ken by the



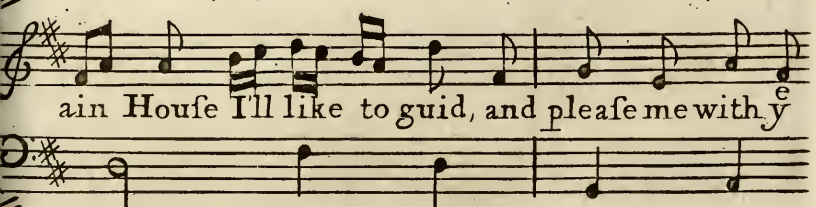
Bigging o't, since with my Love I chang'd vows, I'



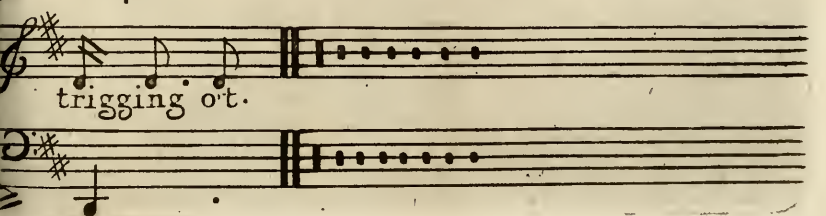
dinna like the Bigging o't, for now that I'm young



Robie's Bride, and Miftrefs of his Fire-side mine



ain House I'll like to guid, and please me with y<sup>e</sup>



trigging o't.



To make me still a prudent Spouse,  
And let my Man command say ;  
Avoiding ilka Cause of Strife,  
The common Pest of married Life,  
That makes ane wearied of his Wife,  
And breaks the kindly Band ay.







## XXXIII.

*Why hangs that Cloud.*

**W**HY hangs that Cloud upon thy Brow?  
 That beauteous Heav'n e'er while serene?  
 Whence do these Storms and Tempests flow,  
 Or what this Gust of Passion mean?  
 And must then Mankind lose that Light,  
 Which in thine Eyes was wont to shine,  
 And lie obscur'd in endless Night,  
 For each poor silly Speech of mine?

Dear Child, how can I wrong thy Name,  
 Since 'tis acknowledg'd at all hands,  
 That could ill Tongues abuse thy Fame,  
 Thy Beauty can make large Amends:  
 Or if I durst profanely try,  
 Thy Beauty's powerful Charms t'upbraid,  
 Thy Virtue well might give the Lye,  
 Nor call thy Beauty to its Aid.

For *Venus* every Heart t'ensnare,  
 With all her Charms has deckt thy Face;

And

33  
To the Tune of Hallow E'en

Why hangs that Cloud upon thy Brow! that

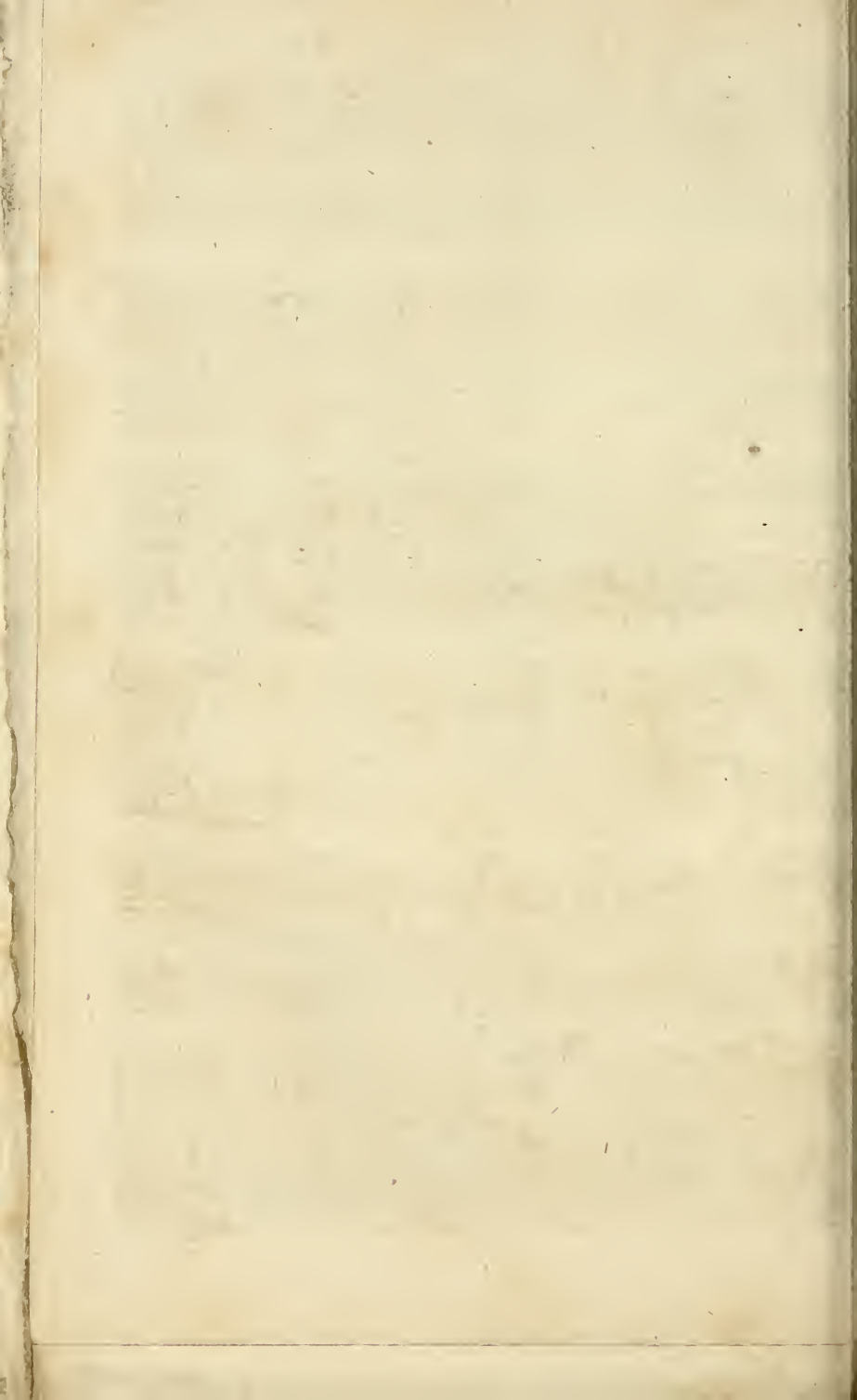
Beauteous Heav'n e'er while serene, whence do these

storms and tempests flow, or what this gust of Passion

mean And must then Mankind lose that light, which

in thine Eyes were wont to shine, and lye obscur'd in

endless night for each poor silly speech of mine.



And *Pallas* with unusual Care,  
Bids Wisdom heighten every Grace.  
Who can the double Pain endure ?  
Or who must not resign the Field  
To thee, celestial Maid, secure  
With *Cupid's* Bow and *Pallas'* Shield ?

If then to thee such Power is given,  
Let not a Wretch in Torment live,  
But smile, and learn to copy Heaven,  
Since we must sin e'er it forgive.  
Yet pitying Heaven not only does  
Forgive th' Offender and th' Offence,  
But even itself appeas'd bestows,  
As the Reward of Penitence.





## XXXIV.

*Patie and Peggy.*

PATIE.

**B**Y the delicious Warmness of thy Mouth,  
 And rowing Eye, which smiling tells the  
 Truth,  
 I guess, my Lassie, that as well as I,  
 You're made for Love, and why should ye deny ?

PEGGY.

But ken ye, Lad, gin we confess o'er soon,  
 Ye think us cheap, and syne the Wooing's done :  
 The Maiden that o'er quickly tines her Pow'r,  
 Like unripe Fruit, will taste but hard and sour.

PATIE.

But when they hing o'er lang upon the Tree,  
 Their Sweetness they may tine, and sae may ye :  
 Red-checked you compleatly ripe appear,  
 And I have thol'd and woo'd a lang haff Year.

PEGGY.

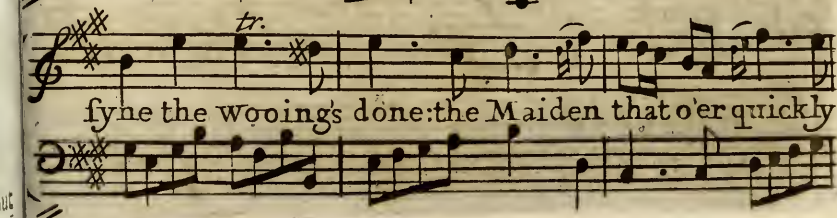
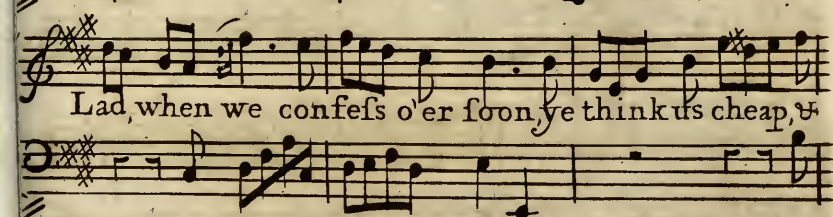
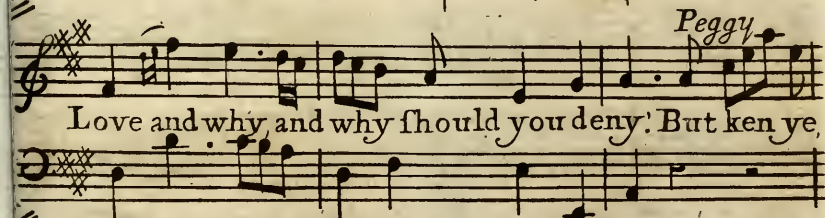
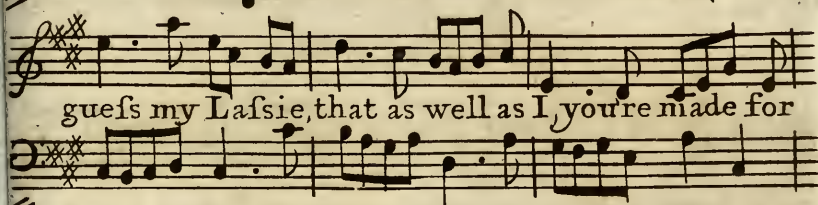
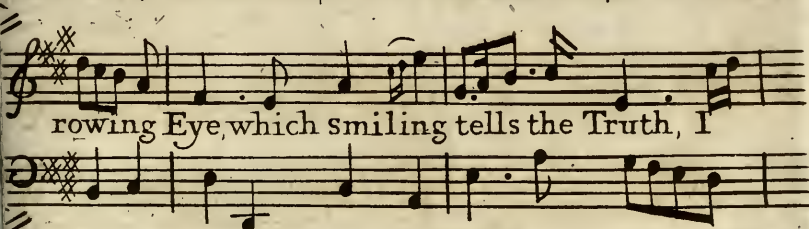
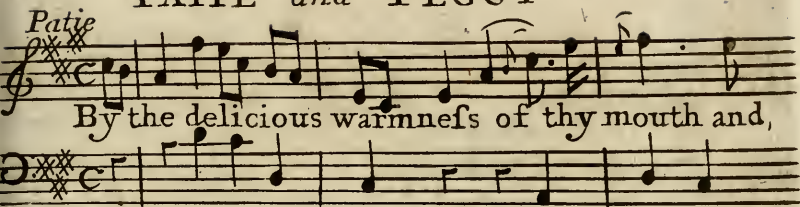
Then dinna pu' me ; gently thus I fa'  
 Into my *Patie's* Arms for good and a' :

But



# PATIE and <sup>34</sup>PEGGY

*Patie*



times her Pow'r, like unripe Fruit, will taste, will

taste but hard and sow'r.

*For the German Flute*

A handwritten musical score for a single melodic line, likely for a flute or violin. The music is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piece is titled "The Bird Song" and is by George F. Root. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, with some notes beamed together. There are also some markings above the staff, possibly indicating trills or other ornaments. The handwriting is in ink on aged paper.

But stint your Wishes to this frank Embrace,  
And mint nae farther till we've got the Grace.

PATIE.

O charming Armsfu'! hence, ye Cares, away,  
I'll kiss my Treasure a' the live-lang Day :  
A' Night I'll dream my Kisses o'er again,  
'Till that Day come that ye'll be a' my ain.





## XXXV.

*The bonny Lass of Branksome.*

**A**S I came in by *Tiviot-side*,  
 And by the Braes of *Branksome*,  
 There first I saw my bonny Bride,  
 Young, smiling, sweet and handsome :  
 Her Skin was faster than the Down,  
 And white as Alabaster ;  
 Her Hair a shining wavy brown ;  
 In straightness nane surpast her.

Life glow'd upon her Lip and Cheek,  
 Her clear Ecn were surprising,  
 And beautifully turn'd her Neck,  
 Her little Breasts just rising :  
 Nae silken Hose, with Goozhets fine,  
 Or Shoon with glancing Laces,  
 On her fair Leg, forbad to shine,  
 Well shapen native Graces.

Ae little Coat, and Bodice white,  
 Was sum of a' her Claithing ;

Even



35  
*The Bonny Lass of Brankfome*

As I came in by Tiviot side, and by the

Braes of Brankfome, there first I saw my bonny

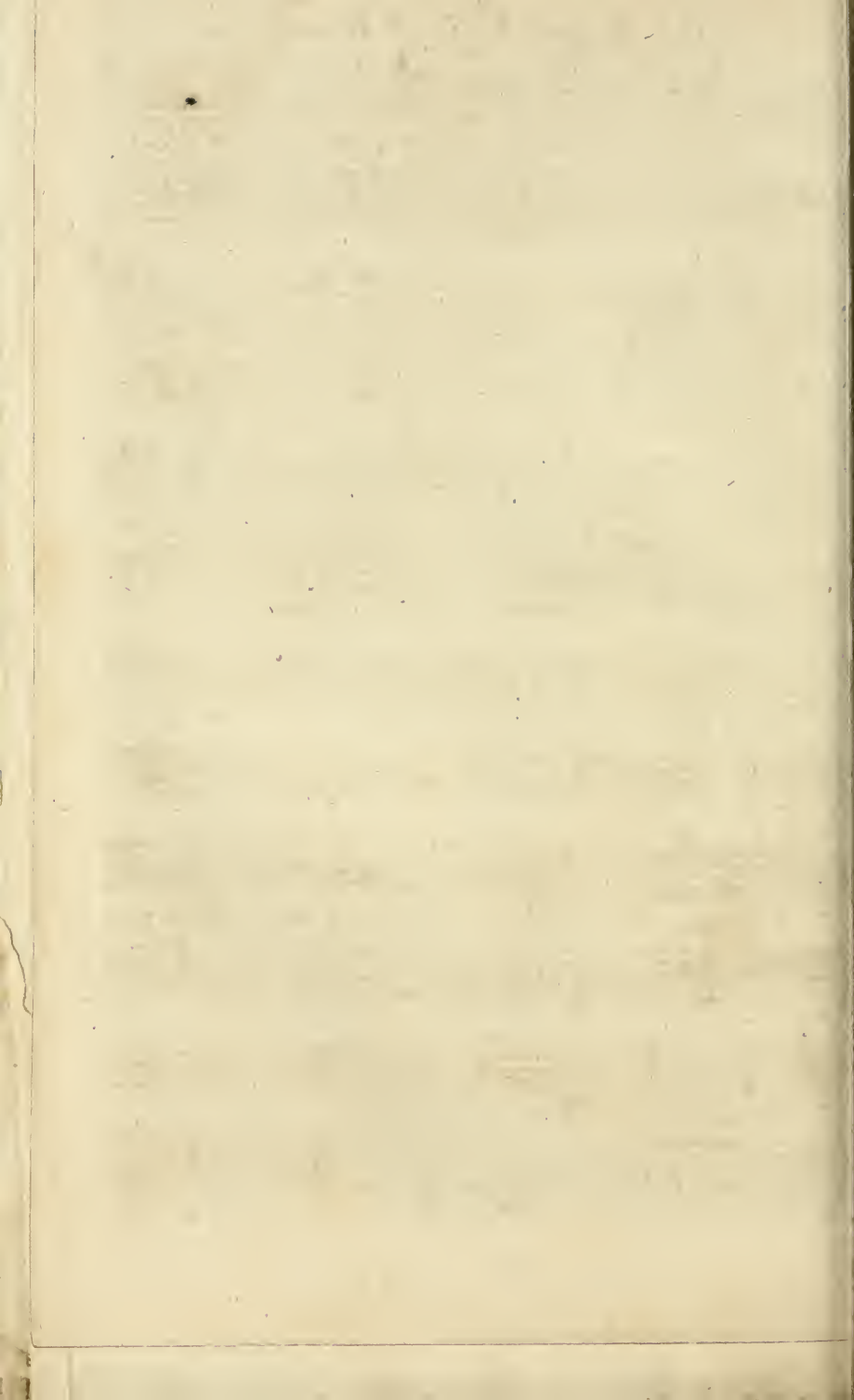
Bride, young, smiling sweet and handsome; her

skin was faster than the Down, and white as

Ala-bla-ster, her hair a shining wavy Brown, in

straightness nane furpast her.





Even these o'er mickle ; —mair Delyte  
She'd given cled wi' naithing.  
She lean'd upon a flowry Brae,  
By which a Burny trotted :  
On her I glowr'd my Saul away,  
While on her Sweets I doated.

A thousand Beauties of Desert,  
Before had scarce alarm'd me,  
Till this dear Artless struck my Heart,  
And bot designing, charm'd me.  
Hurry'd by Love close to my Breast,  
I grasp'd the Fund of Bliss's ;  
Wha smil'd, and said, without a Priest,  
Sir, hope for nought but Kisses.

I had nae Heart to do her Harm,  
And yet I coudna want her ;  
What she demanded, ilka Charm  
Of her's pled, I should grant her,  
Since Heaven had dealt to me a routh,  
Straight to the Kirk I led her,  
There plighted her my Faith and Trowth,  
And a young Lady made her.





XXXVI.

*My Jo Janet.*

Sweet Sir, for your Courtesie,  
 When ye come by the *Bass* then,  
 For the Love ye bear to me,

Buy me a Keeking-Glass then.

*Keek into the Draw-well,*

Janet, Janet ;

*And there ye'll see ye'r bonny sell,*

*My Jo Janet.*

Keeking in the Draw-well clear,

Wat if I shou'd fa' in,

Syne a' my Kin will say and swear,

I drown'd my sell for Sin.

*Had the better be the Brae,*

Janet, Janet ;

*Had the better be the Brae,*

*My Jo Janet.*

Good Sir, for your Courtesie,

Coming through *Aberdeen* then,

My jo Janet <sup>36</sup>

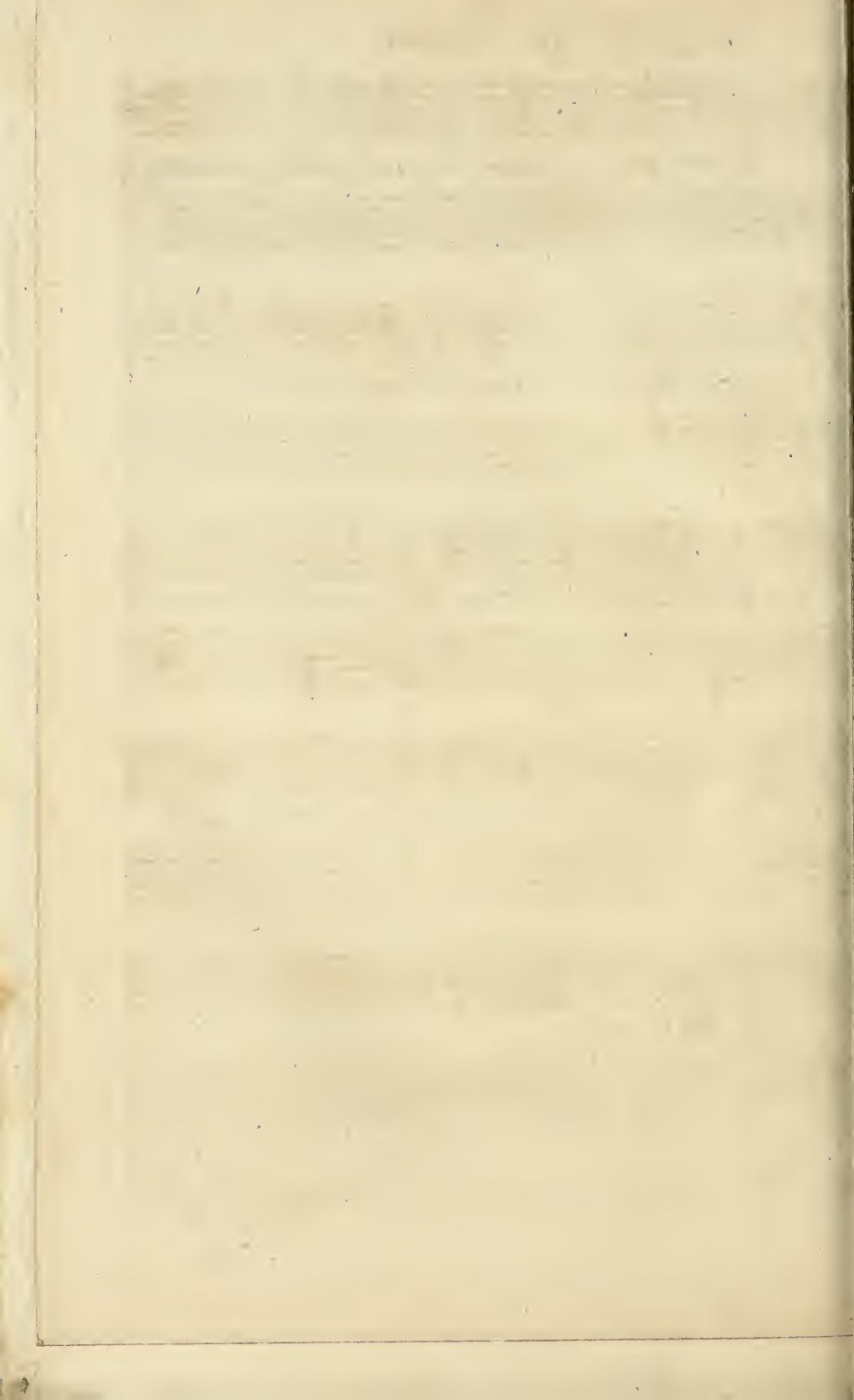
Sweet Sir, for your Courtesie, when ye come by<sup>e</sup>

Bass then, for the Love ye bear to me, buy

me a Keeking Glasse then. Keek into the Draw well,

Janet, Janet, and there ye'll see ye'r bonny sell,

my jo Janet .





For the Love ye bear to me,  
Buy me a Pair of Shoon then.  
*Clout the auld, the new are dear,*  
Janet, Janet,  
*Ae pair may gain ye haff a Tear,*  
*My Jo Janet.*

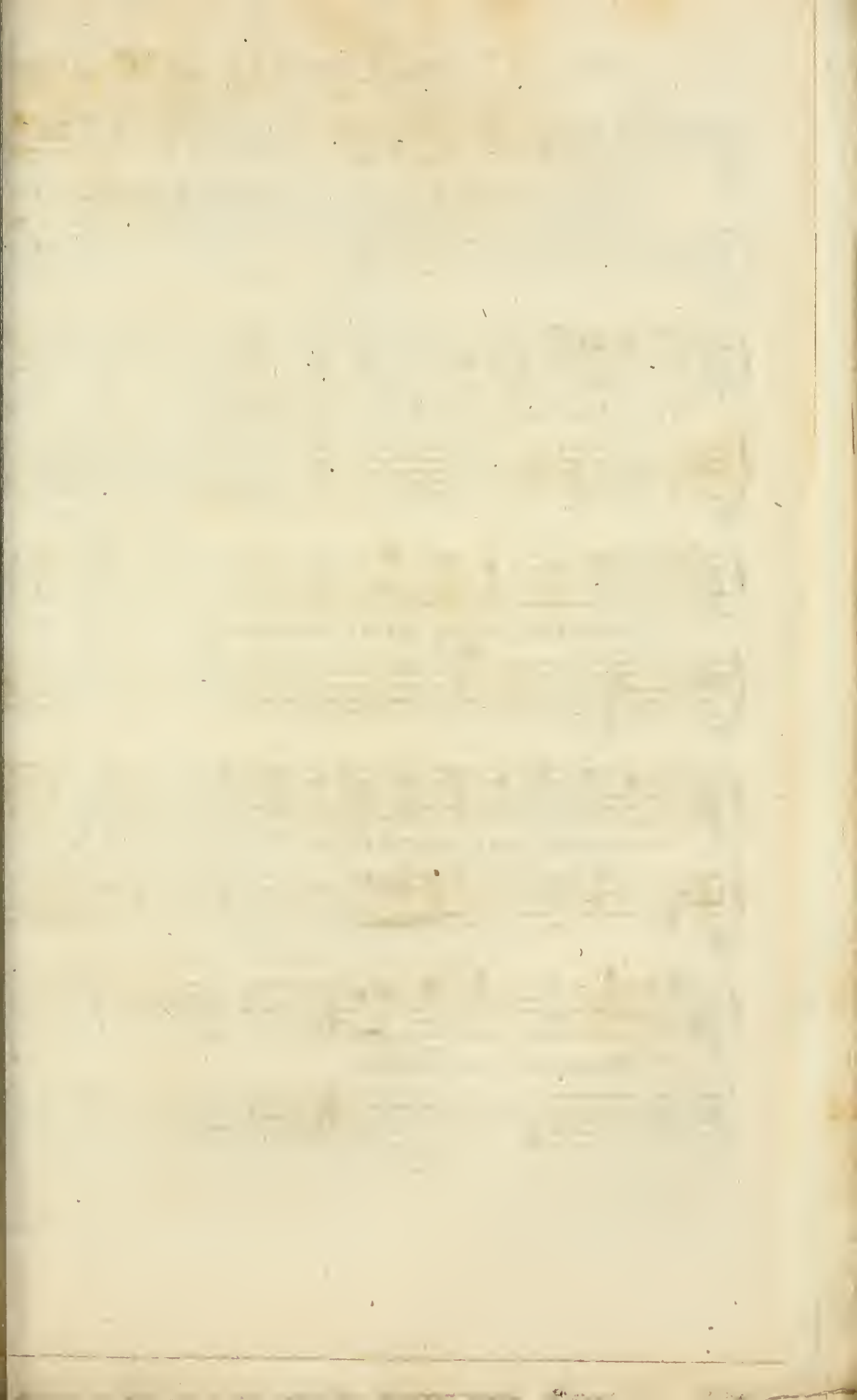
But what if dancing on the Green,  
And skipping like a Mawking,  
If they shou'd see my clouted Shoon,  
Of me they will be tauking.  
*Dance ay laigh, and late at E'en,*  
Janet, Janet,  
*Syne a' their Fauts will no be seen,*  
*My Jo Janet.*

Kind Sir, for your Courtesie,  
When ye gae to the Crofs then,  
For the Love ye bear to me,  
Buy me a pacing Horfe then.  
*Pace upo' your Spinning-wheel,*  
Janet, Janet ;  
*Pace upo' your Spinning-wheel,*  
*My Jo Janet.*

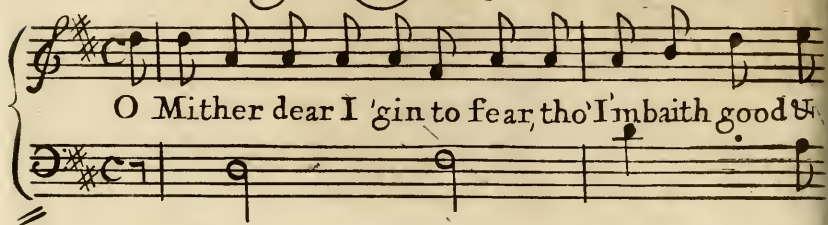
My Spinning-wheel is auld and stiff,  
The Rock o't winna stand, Sir,

To keep the Temper-pin in tiff,  
Employs aft my Hand, Sir.  
*Make the beft o't that you can,*  
Janet, Janet ;  
*But like it never wale a Man,*  
*My Jo Janet.*

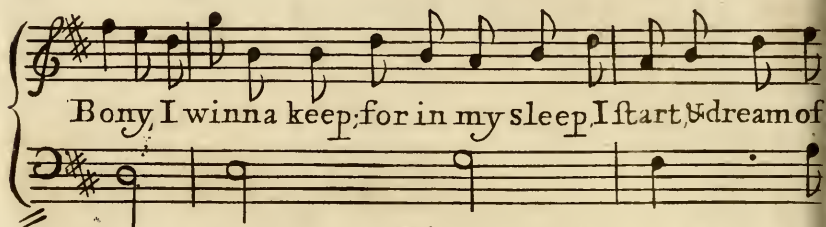




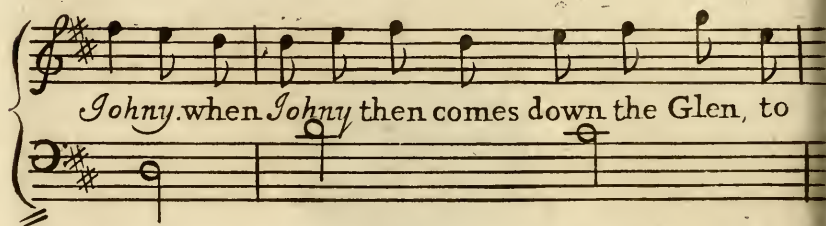
To the Tune of *Jenny*<sup>37</sup> beguild the Webster



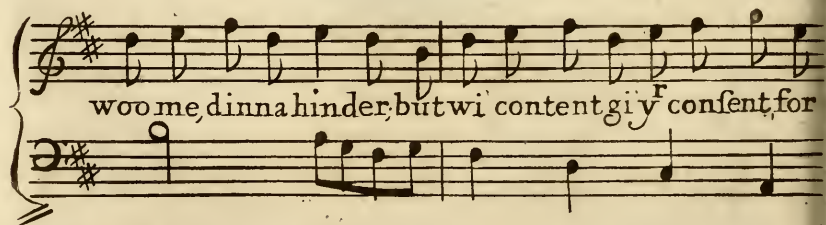
O Mither dear I 'gin to fear, tho' I'm baith good &



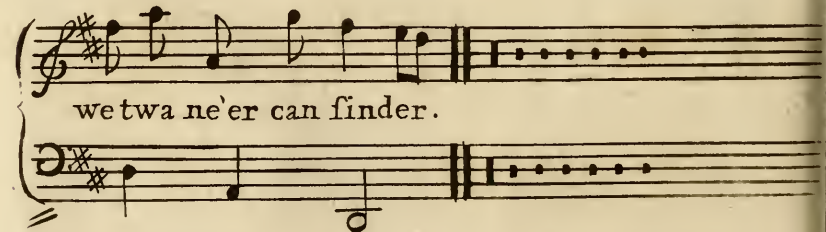
Bony, I winna keep; for in my sleep I start, & dream of



*Johnny*. when *Johnny* then comes down the Glen, to



woo me, dinna hinder; but wi' content gi' y<sup>r</sup> consent, for



wetwa ne'er can finder.



## XXXVII.

*O Mither dear, I gin to fear.*

O Mither dear, I 'gin to fear,  
 Tho' I'm baith good, and bonny,  
 I winna keep ; for in my Sleep  
 I start and dream of *Jobny*.  
 When *Jobny* then comes down the Glen,  
 To woo me, dinna hinder ;  
 But with Content gi' your Consent ;  
 For we twa ne'er can finder.

Better to marry, than miscarry ;  
 For Shame and Skaith's the Clink o't,  
 To thole the Dool, to mount the Stool,  
 I downa' bide to think o't :  
 Sac while 'tis time, I'll shun the Crime,  
 That gars poor *Epps* gae whinging,  
 With Hainches fow, and Ecn sae blew,  
 To a' the Bedrals bindging.

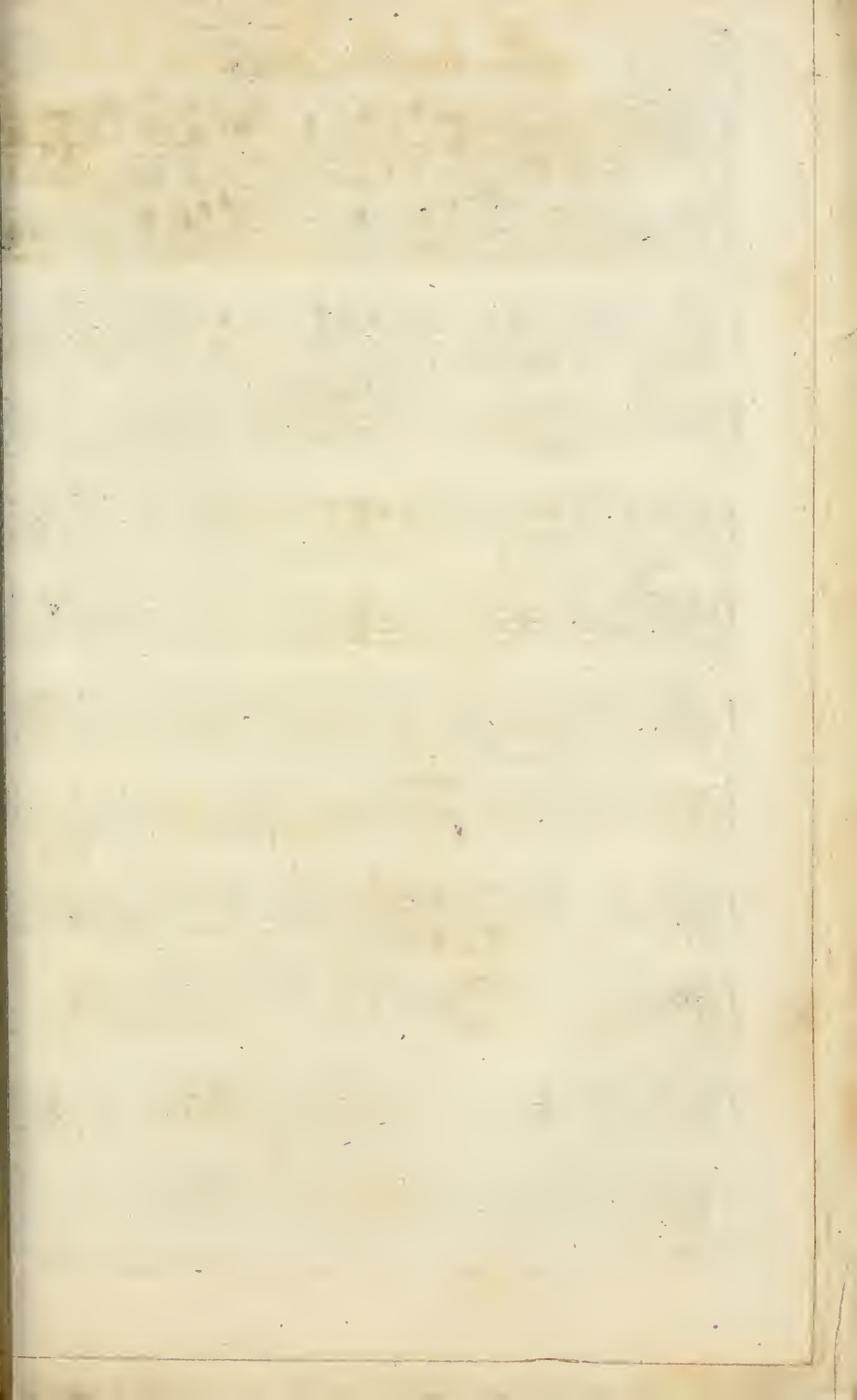
Had *Eppy's* Apron bidden down,  
 The Kirk had ne'er a kend it ;



But when the Word's gane thro' the Town,  
Alake! how can she mend it ?  
Now *Tam* maun face the Minister,  
And she maun mount the Pillar ;  
And that's the way that they maun gae,  
For poor Folk has na Siller.

Now ha'd ye'r Tongue, my Daughter young,  
Reply'd the kindly Mither,  
Get *Johny's* Hand in haly Band,  
Syne wap ye'r Wealth together.  
I'm o' the mind, if he be kind,  
Ye'll do your part discreetly ;  
And prove a Wife, will gar his Life,  
And Barrel run right sweetly.





38  
*The Country Lass*

Altho' I be but a Country Lass, A lofty mind I

The first system of the musical score for 'The Country Lass'. It consists of a treble and a bass staff joined by a brace. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'Altho' I be but a Country Lass, A lofty mind I' are written below the treble staff.

bear... O, I think my fell as good as those that

The second system of the musical score. The melody continues in the treble staff, and the bass staff continues its accompaniment. The lyrics 'bear... O, I think my fell as good as those that' are written below the treble staff.

rich apparel wear... O. Altho' my Gown be

The third system of the musical score. The melody continues in the treble staff, and the bass staff continues its accompaniment. The lyrics 'rich apparel wear... O. Altho' my Gown be' are written below the treble staff.

hame spun Gray, my skin it is as soft... O, as

The fourth system of the musical score. The melody continues in the treble staff, and the bass staff continues its accompaniment. The lyrics 'hame spun Gray, my skin it is as soft... O, as' are written below the treble staff.

them that Sattin Weeds do wear, and

The fifth system of the musical score. The melody continues in the treble staff, and the bass staff continues its accompaniment. The lyrics 'them that Sattin Weeds do wear, and' are written below the treble staff.

carry their Heads aloft... O.

The sixth and final system of the musical score on this page. The melody continues in the treble staff, and the bass staff continues its accompaniment. The lyrics 'carry their Heads aloft... O.' are written below the treble staff. The system ends with a double bar line.



## XXXVIII.

*The Country Lass.*

**A**ltho' I be but a Country Lass,  
Yet a lofty Mind I bear — O,  
And think my sell as good as those,  
That rich Apparel wear — O.  
Altho' my Gown be hame-spun Gray,  
My Skin it is as fast — O,  
As them that Satin Weeds do wear,  
And carry their heads alaf — O.

What tho' I keep my Father's Sheep?  
The thing that must be done — O,  
With Garlands of the finest Flowers,  
To shade me frae the Sun — O.  
When they are feeding pleasantly,  
Where Grass and Flowers do spring — O,  
Then on a Flowry Bank at Noon,  
I set me down and sing — O.

My

My *Paisly* Piggy, cork'd with Sage,  
 Contains my Drink but thin — O :  
 No Wines do e'er my Brain enrage,  
 Or tempt my Mind to sin — O ;  
 My Country Curds, and wooden Spoon,  
 I think them unco fine — O ;  
 And on a flowry Bank at Noon,  
 I set me down and dine — O.

Altho' my Parents cannot raise  
 Great Bags of shining Gold — O,  
 Like them whose Daughters, now-a-days,  
 Like Swine are bought and sold — O ;  
 Yet my fair Body it shall keep  
 An honest Heart within — O,  
 And for twice fifty thousand Crowns,  
 I value not a Prin — O.

I use nae Gums upon my Hair,  
 Nor Chains about my Neck — O,  
 Nor shining Rings upon my Hands,  
 My Fingers straight to deck — O ;  
 But for that Lad to me shall fa',  
 And I have Grace to wed — O,  
 I'll keep a Jewel worth them a',  
 I mean my Maidenhead — O.

If canny Fortune give to me,  
 The Man I dearly love — O,

Tho'



Tho' we want Gear, I dinna care,  
 My Hands I can improve — O ;  
 Expecting for a Blessing still,  
 Descending from above — O,  
 Then we'll embrace and sweetly kifs,  
 Repeating Tales of Love — O.





## XXXIX.

To the Tune of,  
*Come kifs with me, come clap with me.*

PEGGY.

**M**Y Jocky blyth for what thou hast done,  
 There is nae help nor mending ;  
 For thou has jogg'd me out of Tune,  
 For a' thy fair pretending.  
 My Mither sees a Change on me,  
 For my Complexion dashes,  
 And this alas! has been with thee,  
 Sae late amang the Rashes.

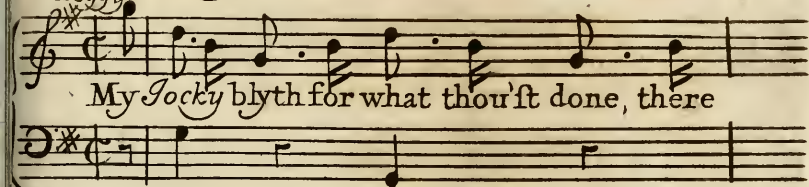
JOCKY.

My Peggy, what I've said I'll do,  
 To free thee frae her Scouling ;  
 Come then, and let us buckle to,  
 Nae langer let's be fooling :  
 For her Content I'll instant wed,  
 Since thy Complexion dashes ;  
 And then we'll try a Feather-bed,  
 'Tis faster than the Rashes.

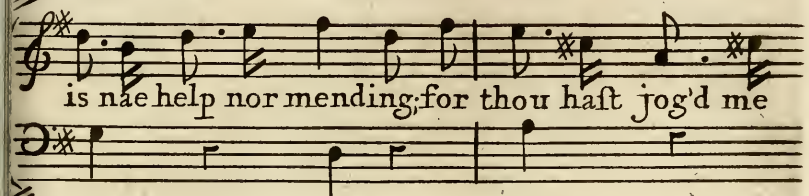
PEGGY.

To the Tune of, Come kifs with me, come clap with me.

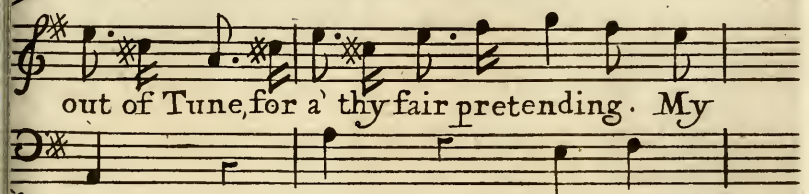
Peggy



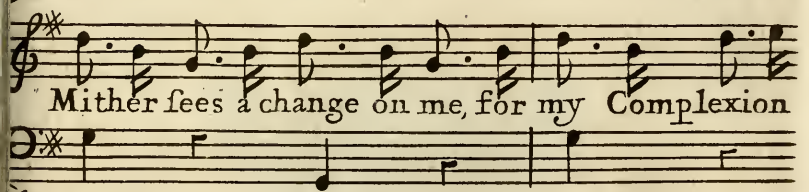
My Jocky blyth for what thou'lt done, there



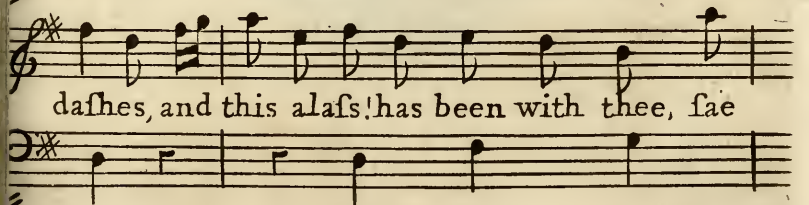
is nae help nor mending; for thou hast jog'd me



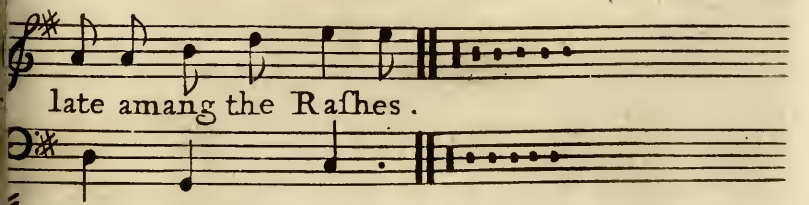
out of Tune, for a' thy fair pretending. My



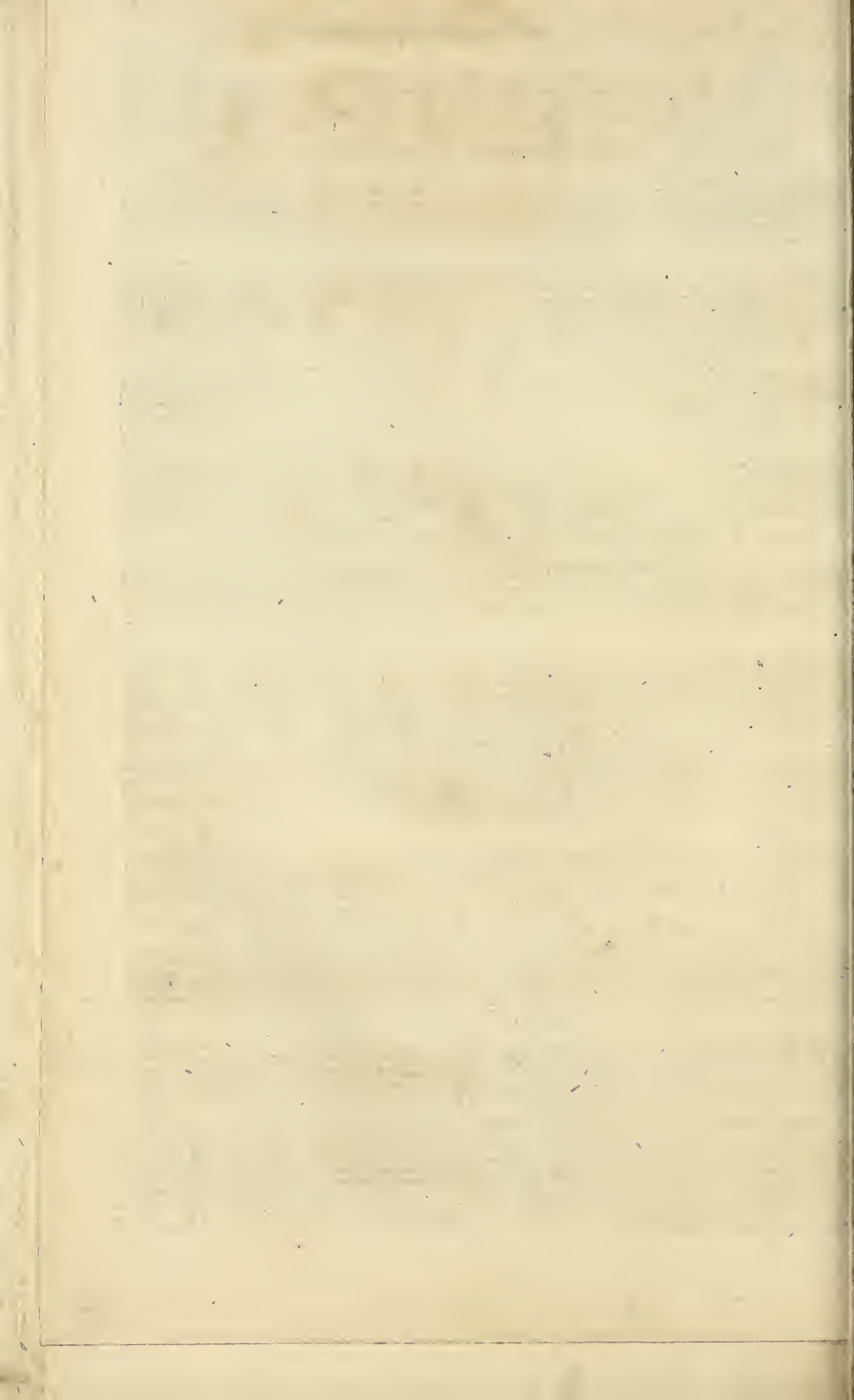
Mither fees a change on me, for my Complexion



dashes, and this alafs! has been with thee, sae



late amang the Rasches.



PEGGY.

Then *Jocky* since thy Love's so true,  
Let Mither scoul, I'm easy :  
Sae lang's I live I ne'er shall rue  
For what I've done to please thee.  
And there's my hand I'll ne'er complain :  
O! well's me on the Rashies ;  
When e'er thou likes I'll do't again,  
And a Feg for a'their Clashes.







*Hero and Leander, an Old Ballad.*

**L** *Eander* on the Bay  
 Of *Hellepont*, all naked stood ;  
 Impatient of Delay,  
 He leap'd into the fatal Flood :  
 The raging Seas  
 (Whom none can please)  
 'Gainst him their Malice shew ;  
 The Heav'ns lour'd,  
 The Rain down pour'd,  
 And loud the Winds did blow.

Then casting round his Eyes,  
 Thus of his Fate he did complain :  
 Ye cruel Rocks and Skies !  
 Ye stormy Winds and angry Main !  
     What 'tis to miss  
     The Lover's Bliss ;  
 Alas ! — ye do not know ;  
     Make me your Wreck,  
     As I come back,  
 But spare me — as I go.

**Lo !**

40  
Hero and Leander

*Slow*

Leander on the Bay, of Helespont, all

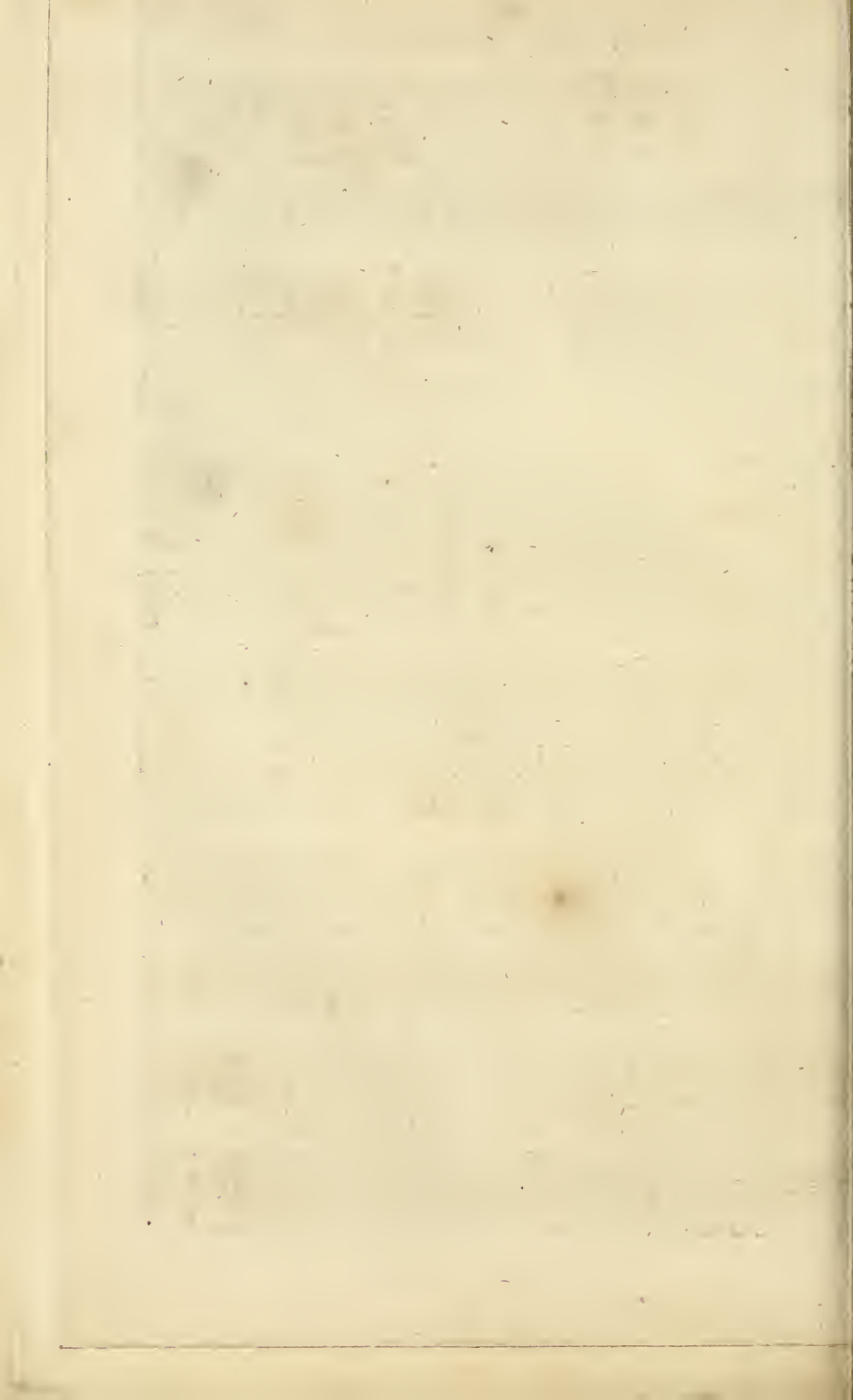
Naked stood, Impatient of de-lay he

leapt into the Fatal Flood: the Raging seas, whom

none can Please, 'gainst him their Mallice

show the Heavens Lowrd, the Rain down

Powr'd, and loud the winds did blow.



Lo ! — yonder stands the Tow'r!  
 Where my beloved *Hero* lies ;  
 And this th' appointed Hour,  
 Which sets to watch her longing Eyes :  
     To his fond Suit,  
     The Gods were mute,  
 The Billows answer'd — No !  
     Up to the Skies  
     The Surges rise ;  
 But sunk the Youth as low.

Mean while the wishing Maid,  
 Divided 'twixt her Care and Love ;  
 Now does his Stay upbraid,  
 Now dreads he shou'd the Passage prove.  
     O Fate ! — said she,  
     Nor Heav'n, nor thee,  
 Our Vows shall e'er divide :  
     I'd leap this Wall,  
     Cou'd I but fall,  
 By my *Leander's* Side.

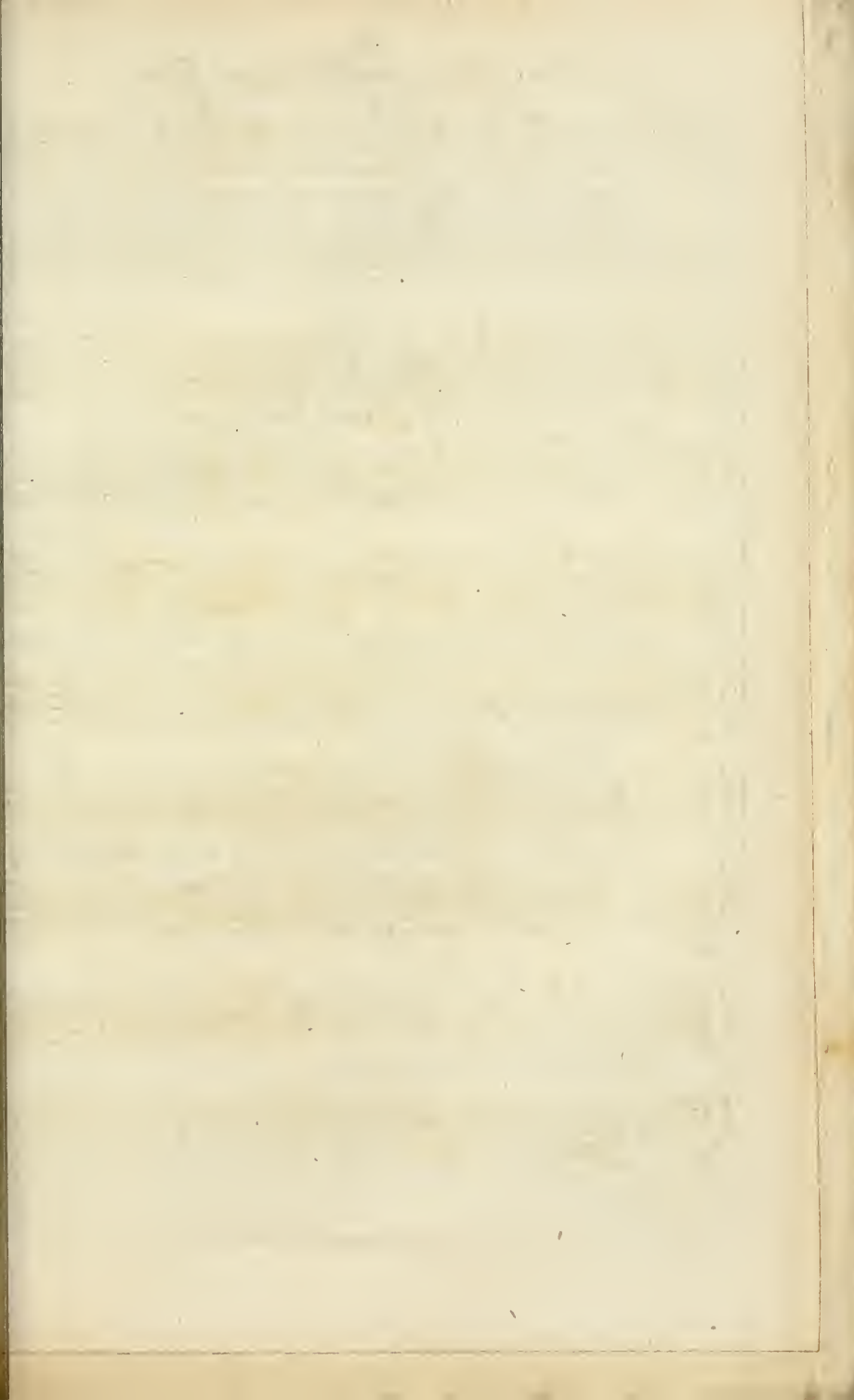
At length the rising Sun  
 Did to her Sight reveal too late,  
 That *Hero* was undone,  
 Not by *Leander's* Fault, but Fate :  
     Said she, I'll shew,  
     Tho' we are two,

Our Loves were ever one ;  
    This Proof I'll give,  
    I will not live,  
Nor shall he die — alone.

Down from the Wall she leapt  
Into the raging Seas to him,  
Courting each Wave she met,  
To teach her wearied Arms to swim :  
    The Sea-Gods wept,  
    Nor longer kept  
Her from her Lover's Side ;  
    When join'd at last,  
    She grasp'd him fast,  
Then sigh'd, embrac'd, and dy'd.







41  
Todlen Butt and Todlen Ben

When I've a Saxpence under my thumb, then

I get credit in ilka Town, but ay when I'm

poor they bid me gang by; O! Poverty parts good

Company. Todlen hame, Todlen hame, coudna my

Love come Todlen hame.



## XLI.

*Todlen butt, and Todlen ben.*

**W**Hen I've a Saxpence under my Thumb,  
Then I get Credit in ilka Town :  
But ay when I'm poor they bid me gang by;  
O! Poverty parts good Company.

*Todlen hame, todlen hame,  
Coudna my Love come todlen hame.*

Fair-fa' the Goodwife, and send her good Sale,  
She gi'es us white Bannocks to drink her Ale,  
Syne if that her Tippony chance to be sma',  
We'll tak a good Scour o't, and ca't awa'.

*Todlen hame, todlen hame,  
As round as a Neep come todlen hame.*

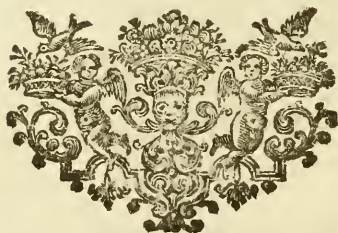
My Kimmer and I lay down to sleep,  
And twa Pint-floups at our Bed's Feet ;  
And ay when we waken'd, we drank them dry :  
What think ye of my wee Kimmer and I?

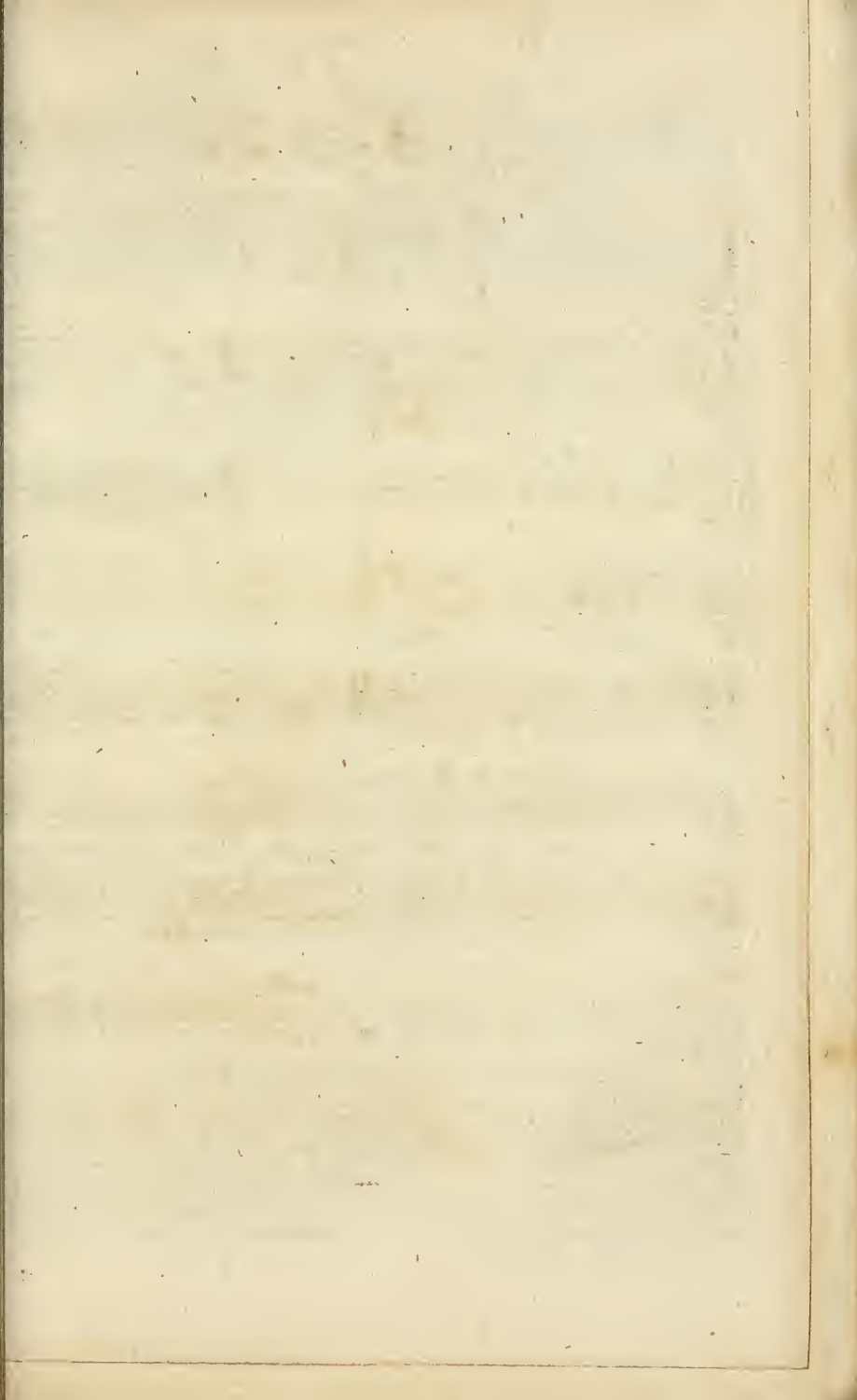
*Todlen butt, and todlen ben,  
Sae round as my Love comes todlen hame.*

Leez me on Liquor, my todlen Dow,  
Ye're ay sae good humour'd when weeting your Mou;  
When sober sae sour, ye'll fight with a Flee,  
That 'tis a blyth Sight to the Bairns and me.

*When todlen hame, todlen hame,*

*When round as a Neep ye come todlen hame.*







42  
*The Glancing of her Apron*

The first system of the song features a treble and bass staff joined by a brace. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth and sixteenth notes. The bass staff provides a simple accompaniment with half and quarter notes.

In January last, on Monday at

The second system continues the melody and accompaniment. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth and sixteenth notes. The bass staff continues with half and quarter notes.

Morn, as through the Fields I past, to

The third system continues the melody and accompaniment. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth and sixteenth notes. The bass staff continues with half and quarter notes.

view the winter Corn. I looked me behind, and

The fourth system continues the melody and accompaniment. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth and sixteenth notes. The bass staff continues with half and quarter notes.

saw came o'er the Know, and. Glancing in her

The fifth system concludes the song. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth and sixteenth notes. The bass staff continues with half and quarter notes.

Apron, with a bonny brent Brow.



## XLII.

*The Glancing of her Apron.*

IN *January* last,  
 On *Munanday* at *Morn*,  
 As through the *Fields* I past,  
 To view the *Winter Corn*,  
 I looked me behind,  
 And saw come o'er the *Know*,  
 Ane glancing in her *Apron*,  
 With a bonny brent *Brow*.

I said, good morrow, fair *Maid* ;  
 And she right courteously  
 Return'd a *Beck*, and kindly said,  
*Good Day, sweet Sir, to you.*  
 I spear'd, my dear, how far awa'  
 Do ye intend to gae.  
 Quoth she, I mean a *Mile* or *twa*,  
 Out o'er yon broomy *Brae*.

H E.

Fair *Maid*, I'm thankfu' to my *Fate*,  
 To have sic *Company* ;

For

For I am ganging straight that Gate,  
Where ye intend to be.  
When we had gane a Mile or twain,  
I said to her, my Dow,  
May we not lean us on this Plain,  
And kiss your bonny Mou.

S H E.

Kind Sir, ye are a wi' mistane;  
For I am nane of these,  
I hope ye some mair breeding ken,  
Than to ruffle Woman's Claife:  
For may be I have chosen ane,  
And plighted him my Vow,  
Wha may do wi' me what he likes,  
And kiss my bonny Mou.

H E.

Na, if ye are contracted,  
I hae nae mair to say:  
Rather than be rejected,  
I will gie o'er the Play;  
And chuse anither will respect  
My Love, and on me rew;  
'And let me clasp her round the Neck.'  
And kiss her bonny Mou.

S H E

S H E.

O Sir, ye are proud-hearted,  
And laith to be said nay,  
Else ye wad ne'er a started  
For ought that I did say :  
For Women in their Modesty  
At first they winna bow ;  
But if we like your Company,  
We'll prove as kind as you.





## XLIII.

*The Birks of Endermay.*

THE smiling Morn, the breathing Spring,  
Invite the tuneful Birds to sing :  
And while they warble from each Spray,  
Love melts the universal Lay.  
Let us, *Amanda*, timely wise,  
Like them improve the Hour that flies ;  
And in soft Raptures waste the Day,  
Among the Birks of *Endermay*.

For soon the Winter of the Year,  
And Age, Life's Winter, will appear :  
At this, thy living Bloom will fade ;  
As that will strip the verdant Shade.  
Our Taste of Pleasure then is o'er ;  
The feather'd Songsters love no more :  
And when they droop, and we decay,  
Adieu the Birks of *Endermay*.





The Birks of <sup>43</sup>ENDERMAY.

The smiling Morn, the breathing spring, in-  
-vite the tuneful Birds to sing: and while they  
warble from each spray, Love melts the Universal lay.  
Let us *Amanda*, timely wife, like them improve the  
hour that flys, and in soft raptures waste the Day, a-  
-mong the Birks of *Endermay*.

The musical score is written on ten staves, alternating between a treble clef (G-clef) and a bass clef (F-clef). The key signature consists of three sharps (F#, C#, G#), and the time signature is common time (C). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The lyrics are written below the staves, with some words hyphenated across lines. The piece concludes with a double bar line and a series of dotted lines, indicating a final cadence.

WILLIE WINKIES *Testament*

My Daddy left me Gear enough, a Courter, and an

auld Beam Plough, a nebbed staff, a nutting Tyne, a

Fishing wand with Hiuk and Line. with twa auld

stools and a Dirt House, a Jerkinet scarce worth a

Loufe, an auld Patt, that wants the Lug, a spurtle

and a sowen Mug.



XLIV.

Willie Winkie's *Testament*.

**M**Y Daddy left me Gear enough,  
 A Couter and an auld Beam-plough,  
 A nebbed Staff, a Nutting-tyne,  
 A Fishing-wand with Huik and Line.  
 With twa auld Stools and a Dirt-house,  
 A Jerkinet scarce worth a Louse;  
 An auld Patt, that wants the Lug,  
 A Spurtle and a sown Mug.

A Hempen Heckle, and a Mell,  
 A Tarr-horn, and a Weather's Bell,  
 A Muck-fork, and an auld Peet-creel,  
 The Spairks of our auld Spinning-wheel,  
 A Pair of Branks, yea and a Saddle,  
 With our auld brunt and broken Ladle;  
 A Whang-bitt and a Sniffle-bit;  
 Chear up, my Bairns, and dance a fit.

A Flailing-staff, a Timmer Spect,  
 An auld Kirn and a Hole in it,

Yearn-winnles, and a Reel,  
 A Fetter-lock, a Trump of Steel,  
 A Whifle, and a Toup-horn Spoon,  
 With an auld Pair of clouted Shoon ;  
 A Timmer Spade, and a Gleg Shear,  
 A Bonnet for my Bairns to wear.

A Timmer Tong, a broken Cradle,  
 The Pillion of an auld Car-Sadle,  
 A Gullie-knife, and a Horse-wand,  
 A Mitten for the Left-hand ;  
 With an auld broken Pan of Brass,  
 With an auld Sark that wants the arse ;  
 An auld Band, and a Hooding-How,  
 I hope (my Bairns) ye're a' well now.

Oft have I born ye on my Back,  
 With a' this Riff-raff in my Pack ;  
 And it was a' for want of Gear,  
 That gart me steal Mefs *John's* gray Mare:  
 But now, my Bairns, what ails ye now,  
 For ye ha'e Naigs enough to plough ;  
 And Hose and Shoon fit for your Feet,  
 Chear up, my Bairns, and dinna greet.

Then with my sel I did advise,  
 My Daddy's Gear for to comprize ;  
 Some Neighbours I ca'd in to see,  
 What Gear my Daddy left to me.

They sat three quarters of a Year,  
Comprising of my Daddy's Gear;  
And when they had gi'en a' their Votes,  
'Twas scarcely a' worth four Pounds *Scots*.







## XLV.

*Etrick Banks.*

**O**N *Etrick* Banks in a Summer's Night,  
 At gloaming when the Sheep drove hame,  
 I met my Lassy bra' and tight,  
 Came wading barefoot, a' her lane.  
 My Heart grew light, I ran, I flang  
 My Arms about her lilly Neck,  
 And kifs'd and clap'd her there fu' lang,  
 My Words they were na' mony feck.

I said, my Lassy, will you go  
 To the *Highland* Hills, the Ersh to learn?  
 I'll beath gi' thee a Cow and Yew,  
 When you come to the Brigg of *Earn*.  
 At *Leith*, auld Meal comes in, (ne'er fash)  
 And Herring at the broomy Law ;  
 Chear up your Heart, my bonny Lafs,  
 There's Gear to win we never saw.

All Day, when we ha' wrought enough,  
 When Winter's Frost and Snow begin,

And,

45  
Etrick Banks

On *Etrick* Banks in a Summers night, at Glomring

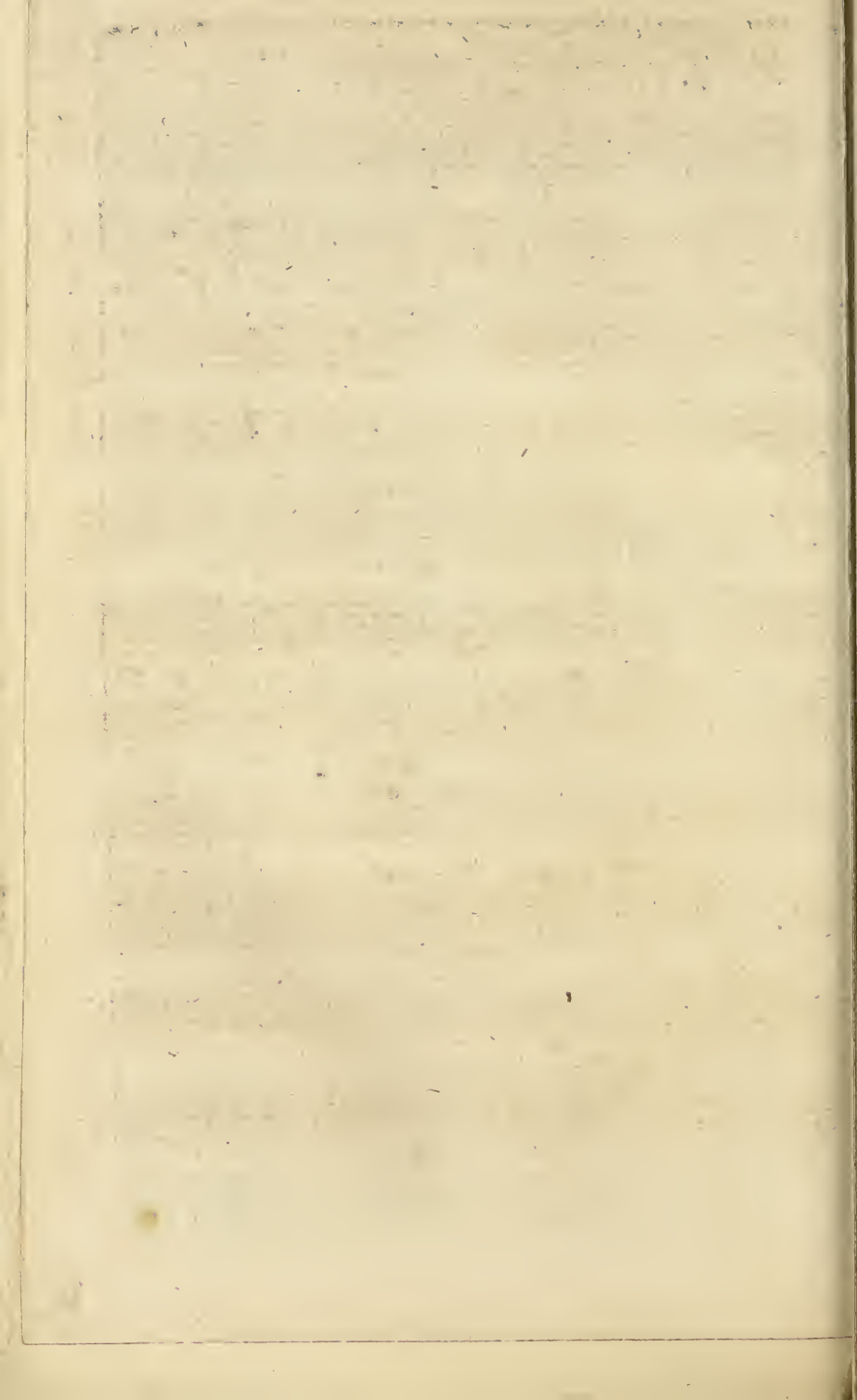
when the Sheep drove hame, I met my Lafsie

bra and tight, came wading barefoot a' her lane.

My heart grew light, I ran, I flang, my Arms . a =

= bouter lilly neck, and Kist and clapt her there fu'

lang My words they were nae mony feck.



And when the Sun goes West the *Loch*,  
 At Night when you fa' fast to spin ;  
 I'll screw my Drons, and play a Spring,  
 And thus the weary Night we'll end,  
 Till the tender Kids, and Lamb-time bring  
 Our pleasant Summer back again.





## XLVI.

*Had away from me, Donald.*

O Had away, had away,  
 Had away frae me, *Donald*;  
 Your Heart is made o'er large for ane,  
 It is not meet for me, *Donald* :  
 Some fickle Mistress you may find,  
 Will jilt as fast as thee, *Donald*;  
 To ilka Swain she will prove kind,  
 And nae less kind to thee, *Donald*.

But I've a Heart that's naething such,  
 'Tis fill'd with Honesty, *Donald*;  
 I'll ne'er love mony, I'll love much,  
 I'll hate all Levity, *Donald*.  
 Therefore nae mair, with Art, pretend,  
 Your Heart is chain'd to mine, *Donald*;  
 For Words of Falshood I'll defend,  
 A roving Love like thine, *Donald*.

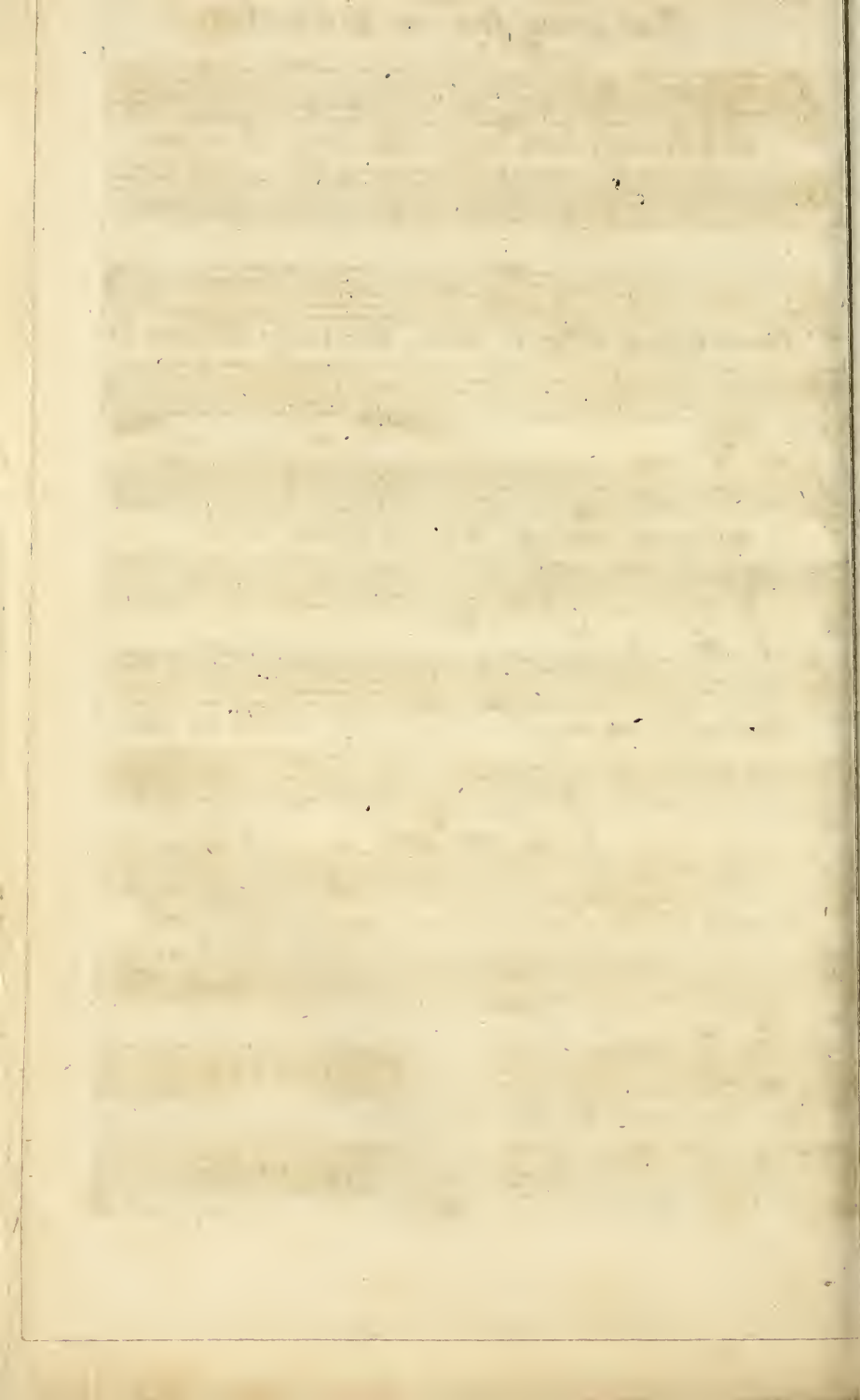
First when you courted, I must own,  
 I frankly favour'd you, *Donald*;



46  
*Had away frae me, DONALD.*

The musical score is written for a piano and voice. It consists of six systems of music, each with a treble and bass staff. The melody is written in the treble staff, and the piano accompaniment is in the bass staff. The time signature is common time (C). The key signature has one flat (B-flat). The lyrics are written below the treble staff. The score ends with a double bar line and a repeat sign.

O had away, had away, had away frae me,  
*Donald* your heart is made o'er large for aye, it  
is not meet for me, *Donald*: Some fickle  
Mistress you may find, will jilt as fast as thee,  
*Donald*; to ilka swain she will prove kind, and  
nae less kind to thee, *Donald*.



Apparent Worth and fair Renown,  
 Made me believe you true, *Donald*.  
 Ilk Virtue then seem'd to adorn  
 The Man esteem'd by me, *Donald*;  
 But now, the Mask fallen aff, I scorn  
 To ware a Thought on thee, *Donald*.

And now, for ever, had away,  
 Had away from me, *Donald*;  
 Gae seek a Heart that's like your ain,  
 And come nae mair to me, *Donald*:  
 For I'll reserve my fell for ane,  
 For ane that's liker me, *Donald*;  
 If sic a ane I canna find,  
 I'll ne'er loo Man, nor thee, *Donald*.





## XLVII.

## Gilderoy.

**G**ilderoy was a bony Boy,  
When he came to the Glen,  
With silken Stockings on his Legs,  
And Roses in his Shoon :  
He was a comely Sight to see,  
My Dear, and only Joy ;  
But now he hangs high on a Tree,  
My poor, pale *Gilderoy*.

*Gilderoy* was as brave a Man,  
As ever *Scotland* bred ;  
Descended from a *Highland* Clan,  
But a Caper till his Trade.  
Our Fathers and our Mothers baith  
Of us they had great Joy ;  
Expecting still the Wedding-Day,  
'Tween me and *Gilderoy*.

When *Gilderoy* went to the Glen,  
He always choos'd the Fat ;

And

## GILDEROY

Gilderoy was a bony Boy, when he came to the

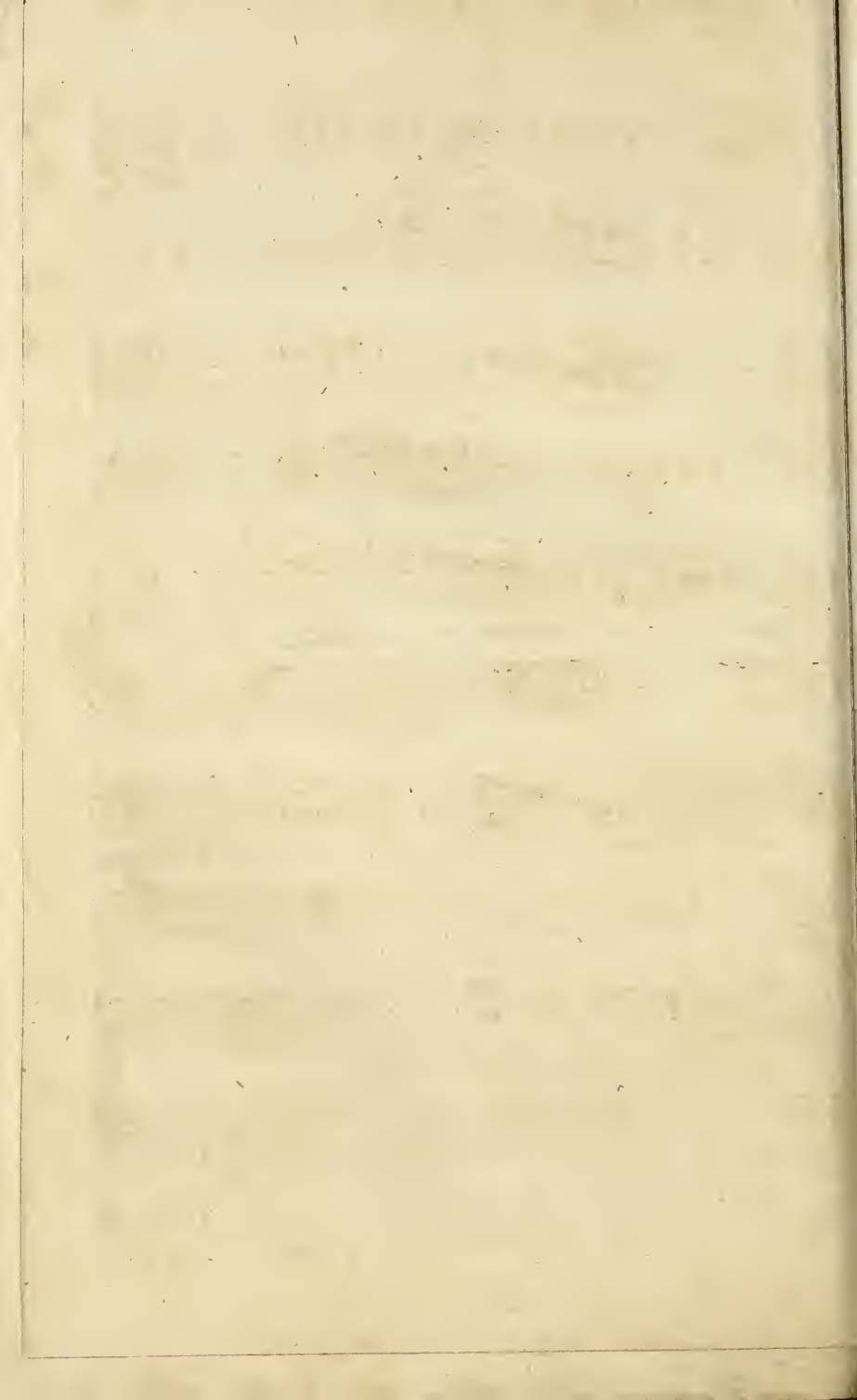
Glen, with Silken Stockings on his legs, and

Roses in his shoon: he was a comley fight to

see, my Dear and only Joy; but now he hangs high

on a Tree, my poor, pale, Gilde-roy.





And in these Days there were not ten,  
 With him durst bell the Car :  
 For had he been as *Walace* stout,  
 And tall as *Dalmahoy*,  
 He never mist to get a Clout,  
 Frae my Love *Gilderoy*.

The Queen of *Scots* possessed nought,  
 That my Love let me want ;  
 For Cow and Ew he brought to me,  
 And e'en when they were scant :  
 All these did honestly possess,  
 He never did annoy,  
 Who never fail'd to pay their Cefs  
 To my Love *Gilderoy*.

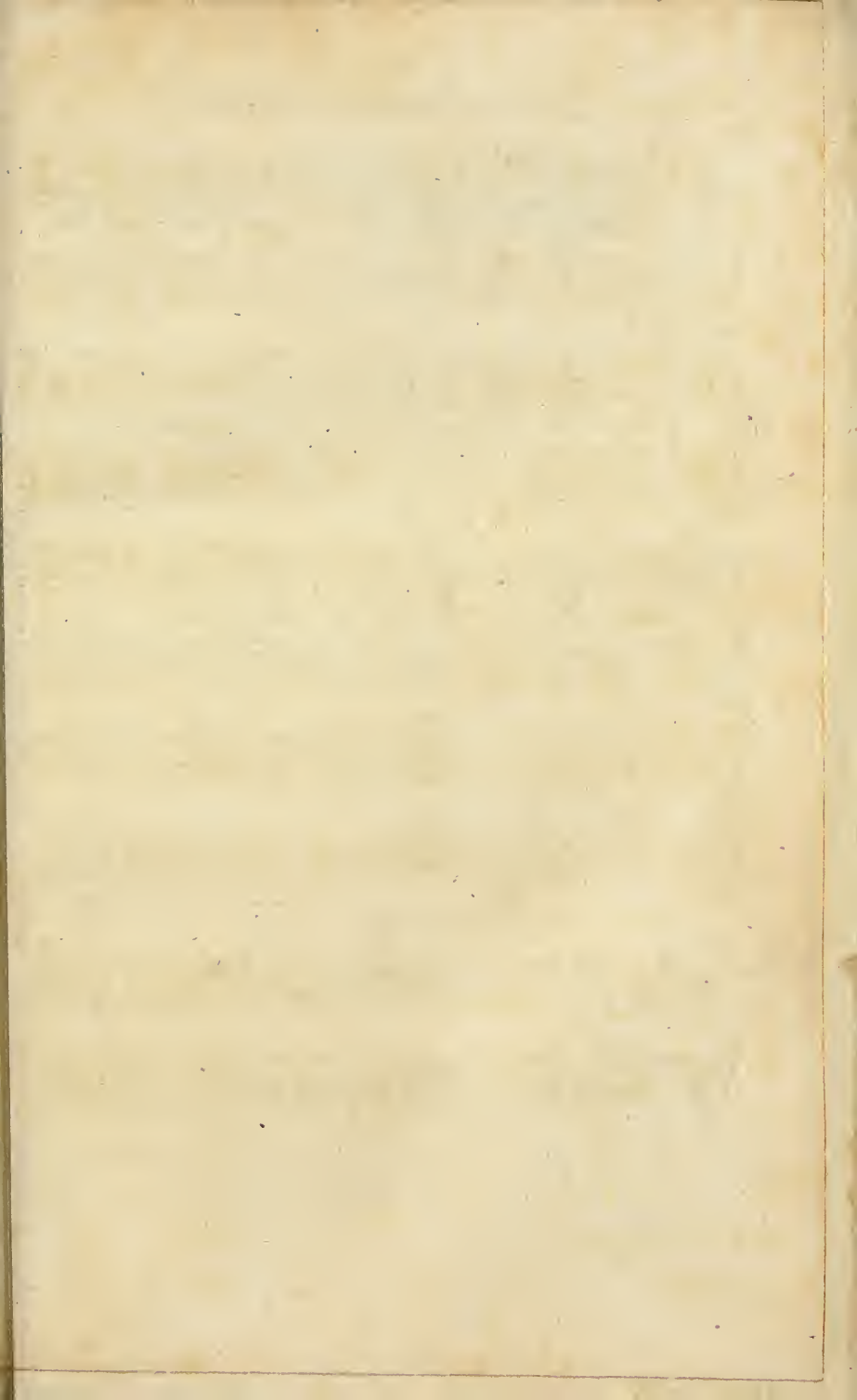
But ah ! they catch'd him on a Hill,  
 And baith his Hands they tied ;  
 Alledging he had done much ill ;  
 But Sons of Whores they lyed :  
 Three Gallons large of *Usquebaugh*,  
 We drank to his last Foy,  
 Before he went for *Edinburgh*,  
 My Dearest *Gilderoy*.

To *Edinburgh* I followed fast ;  
 But long e'er I came there,  
 They had him mounted on a Mast,  
 And wagging in the Air.

His Relicks there were mair esteem'd,  
 Than *Scanderbeg* and *Croy*;  
 And e'vry Man was happy deem'd,  
 That gaz'd on *Gilderoy*.

Alas! that e'er such Laws were made,  
 To hang a Man for Gear;  
 Either for stealing Cow or Sheep,  
 Or yet for Horse or Mare:  
 Had not the Laws then been so strict,  
 I had never lost my Joy;  
 But now he lodges with auld *Nick*,  
 That hang'd my *Gilderoy*.





## JOHN OCHILTREE

Honest man John Ochiltree; mine ain

auld John Ochiltree, wilt thou come O'er the

Moor to me, and do as thou was

wont to do.

*For the German Flute*





## XLVIII.

John Ochiltree.

**H**onest Man *John Ochiltree*,  
Mine ain auld *John Ochiltree*,  
Wilt thou come o'er the Moor to me,  
And do as thou was wont to do ?

*Alake, alake ! I wont to do !*  
*Ohon, Ohon ! I wont to do !*  
*Now wont to do's away frae me,*  
*Frae silly auld John Ochiltree.*

Honest Man *John Ochiltree*,  
Mine ain auld *John Ochiltree* ;  
Come anes out o'er the Moor to me,  
And do but what thou dow to do.

*Alake, alake ! I dow to do !*  
*Walaways ! I dow to do !*  
*To whost and hirple o'er my Tree,*  
*Is a' that I dow do to do.*

Walaways *John Ochiltree*,  
For mony a time I tell'd to thee,  
Thou'd tine the speed thy fell wad die,  
Poor, silly, auld *John Ochiltree*.



XLIX.

*Willy's Rare and Willy's Fair.*

**W** I L L Y's rare, and *Willy's* fair,  
 And *Willy's* wond'rous bony ;  
 And *Willy* heght to marry me,  
 . Gin e'er he marry'd ony.

Yestreen I made my Bed fu' brade,  
 The Night I'll make it narrow ;  
 For a' the live-long Winter's Night,  
 I lie twin'd of my Marrow.

O came you by yon Water-side,  
 Pu'd you the Rose or Lilly ;  
 Or came you by yon Meadow green,  
 Or saw you my sweet *Willy*?

She sought him East, she sought him West,  
 She sought him brade and narrow ;  
 Sine in the clifing of a Craig,  
 She found him drown'd in *Tarrow*.



49  
*WILLY'S Rare*

Willy's rare and Willy's fair, and Willy's

The first system of musical notation for the song 'Willy's Rare'. It consists of a grand staff with a treble and bass clef. The time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics 'Willy's rare and Willy's fair, and Willy's' are written below the staff.

wondrous bony, and Willy heght to

The second system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics 'wondrous bony, and Willy heght to' are written below the staff.

marry me, gin e'er he marry'd ony, oh'gin

The third system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics 'marry me, gin e'er he marry'd ony, oh'gin' are written below the staff.

e'er he marry'd ony.

The fourth system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics 'e'er he marry'd ony.' are written below the staff. The system ends with a double bar line and a repeat sign.

*For the German Flute*

The musical notation for the German Flute part. It consists of three systems of musical notation, each with a single staff in treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in the treble clef. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The third system ends with a double bar line and a repeat sign.

# Sleepy Body <sup>50</sup>

O sleepy Body, drowfy Body, wiltuna waken and

turn thee to drivel and draunt, while I sigh and gaunt gives

me good Reason to scorn thee, when thou shouldst be

kind, thou turns sleepy and blind, and snoters & snores far

frae me, wae light on thy face, the drowfy embrace, is e

= nough to gar me be - tray thee.





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